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Masterpieces of Russian piano music

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BOOK 2.

# MASTERPIECES
## OF
# RUSSIAN PIANO MUSIC

*Selected and Edited*

*by*

A. M. HENDERSON

*PRICE FOUR SHILLINGS NET.*

LONDON:
BAYLEY & FERGUSON, 2 Great Marlborough Street, W.
GLASGOW: 54 Queen Street

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*SECOND SERIES.*

# MASTERPIECES

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# BIOGRAPHICAL NOTES

ON THE

## COMPOSERS REPRESENTED IN THIS VOLUME.

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**ANTON ARENSKY** (1861-1906), born at Nijni-Novgorod, where his father was a doctor. A pupil of Rimsky-Korsakoff at the Petrograd Conservatoire, where he won the gold medal for composition. On the completion of this student period, he was appointed professor of harmony and counterpoint at the Moscow Conservatoire, where Rachmaninoff was one of his most distinguished pupils. Arensky's artistic personality has much affinity to that of Tchaikovsky. He died, while still in the prime of life, at a sanatorium in Finland.

Arensky is best known in this country by his Chamber music (notably the Trio in D minor, Op. 32), a few attractive piano pieces, and by his fine Variations for Orchestra on a theme by Tchaikovsky.

The piano piece "Consolation," is not only beautiful as music, but forms an admirable study for the combination of singing touch with accompaniment in the same hand.

**ALEXANDER BORODIN** (1834-1887), one of the group of Nationalist composers known as "The Five." His best and most characteristic work is to be found in his two Symphonies, and the splendid national opera "Prince Igor." It is interesting to note that his activities were not confined to music only, for he was a scientist of distinction, holding the chair of chemistry at the Academy of Medicine, Petrograd.

The simple but poetic little "Reverie," included in this album, is taken from his "Petite Suite."

**REINHOLD GLIÈRE** (1875- ), born at Kieff, was musically educated at the Moscow Conservatoire, where he was a fellow-student with Rachmaninoff and Scriabin. He has written three Symphonies, some excellent Chamber music, and many attractive and gratefully-written piano pieces.

His last work, Op. 61, is a delightful set of twenty-four pieces for two pianos (four hands), and forms a very valuable addition to this rather restricted repertoire. The three examples of Glière's art included in this volume are taken from a group of pieces for young people, and combine charming and characteristic musical quality with very modest technical demands. " Le Soir " is a particularly poetic, refined number, and characteristically national in colour and expression.

SAMUEL MAYKAPAR (1867- ), has excelled in writing for young people, for whom he has composed a large number of delightful and characteristic pieces.

HEINRICH PACHULSKI (1859- ), a Polish composer and pianist, but has lived for some time at Moscow, where he is on the staff of the Conservatoire as professor of piano. He has written a large number of piano pieces which combine attractive and refined musical qualities with grateful and pianistic treatment of the instrument.

The two fine " Preludes " and the impassioned " Impromptu " included in this volume, are excellent examples of Pachulski's art.

SERGEI RACHMANINOFF (1873- ), one of the most gifted members of the younger Russian school, has distinguished himself in the triple capacity of composer, conductor, and pianist. His piano writing is characterised by real distinction, seriousness, and fine pianistic qualities. His later piano pieces, Op. 16, 23, 38, make great demands, not only on the technique of the pianist, but also on his qualities of endurance.

The " Nocturne " in A minor, a strikingly fine and poetic piece, is almost unknown here. On a programme it would form an excellent contrasted number with the effective Concert Waltz, which follows.

VLADIMIR REBIKOFF (1866- ), one of the most interesting figures in modern musical Russia, has written a large quantity of piano music of great interest and charm. The earlier pieces show the influence of Tchaikovsky, but in the later numbers he has broken new harmonic paths for himself, especially in some very interesting and artistic experiments with whole-tone and oriental scales.

The four short examples by Rebikoff in this collection are not only attractive and characteristic, but have the additional advantage of being quite easy to play.

ALEXANDER SCRIABIN (1871-1915), one of the most discussed personalities of the present time. He has written a large quantity of piano music, including ten Sonatas. The earlier pieces are refined, poetic, and sensitive in quality, and greatly influenced by Chopin. Indeed, so marked is this influence, that some of the earlier Preludes and Mazurkas might almost have been signed by the great Polish composer himself. From Op. 48 onwards, however, we notice a parting of the ways, a change which becomes very decided with his sixth Sonata (Op. 62). In these later pieces Scriabin is increasingly engrossed with new and fresh harmonic developments, and it is still too early to pronounce definitely on the artistic success of these experiments.

**TCHAIKOVSKY** (1840-1893), who is still probably the most generally known of Russian composers, was at first a law student. Indeed, it was not until he was twenty-two that Tchaikovsky took up the study of music seriously. He then entered the Petrograd Conservatoire, becoming a pupil of Rubinstein for composition. Four years later, he was appointed professor of harmony and theory at the Moscow Conservatoire. From 1878 he devoted himself exclusively to composition.

Tchaikovsky is best known in this country by his fine orchestral works, and particularly by his three last Symphonies and the Piano Concerto in B flat. The "Danse de la Fée-Dragée," of which an original transcription is here given, is taken from the well-known but ever-charming "Nutcracker" Suite.

A. M. H.

## ON THE PRONUNCIATION OF RUSSIAN COMPOSERS' NAMES.

The following list of names of Russian Composers, giving the correct pronunciation and accent—as far as our English language can convey it—may be found useful at this time.

It should be remembered that the Russian alphabet contains thirty-six letters as compared with the twenty-six used in English, and many sounds used in spoken Russian are difficult to reproduce phonetically in English spelling.

In the Russian alphabet there are six special consonants Ж, Х, Ц, Ч, Ш, Щ, for which there are no exact equivalents in English, the pronunciation of which correspond to our zhay (like the French j'ai), chah (like the ch in loch), tsay, tchay, shah, styah. There is also a special letter Я for the vowel sound ya, and these differences and difficulties account for the lack of uniformity to be seen even in the spelling in English of Russian composers' names.

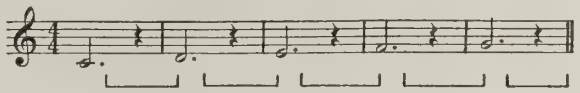
A. M. H.

| | |
|---|---|
| AMANI, - - - | A-*man*-ee |
| AKIMENKO - - | A-kee-*men*-ko. |
| ALPHERAKY, - | Al-fe-*ra*-kee. |
| ANTIPOFF, - - | An-*tee*-poff. |
| ARENSKY, - - | A-*ren*-skee. |
| BALAKIREFF, - | Ba-*la*-kee-reff. |
| BARMOTIN, - - | Bar-*mo*-tin. |
| BLUMENFELD, - | *Bloo*-men-feld. |
| BORODIN, - - | *Bo*-ro-deen. |
| CUI, - - - | Kwee. |
| GLAZOUNOFF, - | Gla-zoo-noff. |
| GLIÈRE, - - | Glee-*air*. |
| GLINKA, - - | *Gleen*-ka. |
| GRETCHANINOFF, | Gretch-a-nee-noff. |
| GRODSKY, - - | *Grod*-skee. |
| ILYNSKY, - - | Il-*yeen*-skee. |
| KALAFATI, - - | Ka-la-*fa*-tee. |
| KARAGITSCHEFF, | Ka-*ra*-gee-tcheff. |
| KARPOFF, - - | *Kar*-poff. |
| KORESTCHENKO, - | Ko-*resh*-tchen-ko. |
| KOPYLOFF, - - | Ko-*pwill*-off. |
| LIADOFF, - - | L-*ya*-doff. |
| LIAPOUNOFF, - | Li-*a*-poo-noff. |
| MAYKAPAR, - - | Mai-ka-*par*. |
| MEDTNER, - - | Mett-ner. |
| MOUSSORGSKY, - | *Moos*-sorg-skee. |
| NAPRAVNIK, - | Na-*prav*-neek. |
| PACHULSKI, - - | Pach-*ool*-skee. |
| RACHMANINOFF, - | Rach-*ma*-nee-noff. |
| REBIKOFF, - - | *Re*-bee-koff. |
| SCRIABIN, - - | Skr-*ya*-bin. |
| SOLOVYEFF, - - | So-lo-*vyoff*. |
| TCHAIKOVSKY, - | Tchai-*kov*-skee. |
| WIHTOL, - - | *Vee*-tol. |
| WRANGELL, - | *Vran*-gel. |

# *A Note on the Use of the Sustaining Pedal.*

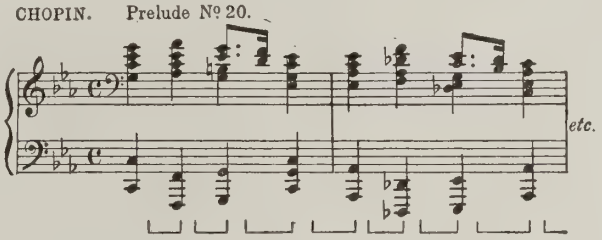
Two markings for the use of the sustaining pedal are employed in this volume. When the pedal is used for longer periods, the conventional signs Ped. and * are used ; for shorter periods—sometimes for less than a single pulse or beat—the very convenient signs ⌊_ (down) _⌋ (up) are employed.

The artistic use of the sustaining pedal is still so imperfectly understood, even by many otherwise excellent pianists, that a few notes on its correct employment may not be out of place here. In a series of harmonies having no relationship to one another, the pedal must always be syncopated, that is, taken after the beat. The following simple exercise will make this clear :—

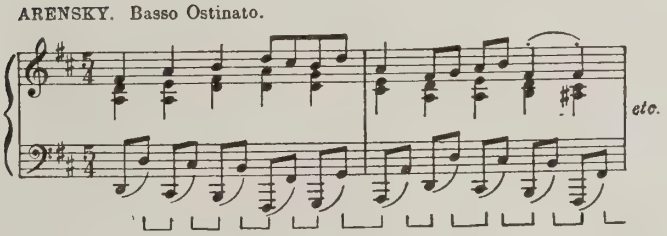


Let the player count two for each bar or measure. The tone will be taken on the first pulse, as indicated, the pedal on the second, the pedal being raised again at one, and so on. Here the player will notice that, although the hand is removed from the key for a quarter note pulse, by using the pedal in the manner indicated, not only is a perfect legato obtained, but there is never any overlapping or smudging of the tone, thus showing very clearly the artistic value and truth of the principle of the syncopated pedal. Two examples from standard piano pieces will make these points still more clear :

CHOPIN. Prelude № 20.




ARENSKY. Basso Ostinato.




Notice the beautiful sonority of tone obtained in this way, combining at the same time a perfect legato with absolute clarity of harmonic succession.

One of my teachers, that fine artist, Raoul Pugno, used to say, "The mastery of the artistic use of the pedal is of the utmost importance, for it controls the *characteristic* and *personal* quality of the instrument." May these few notes be found helpful to the attainment of this mastery.

A. M. H.

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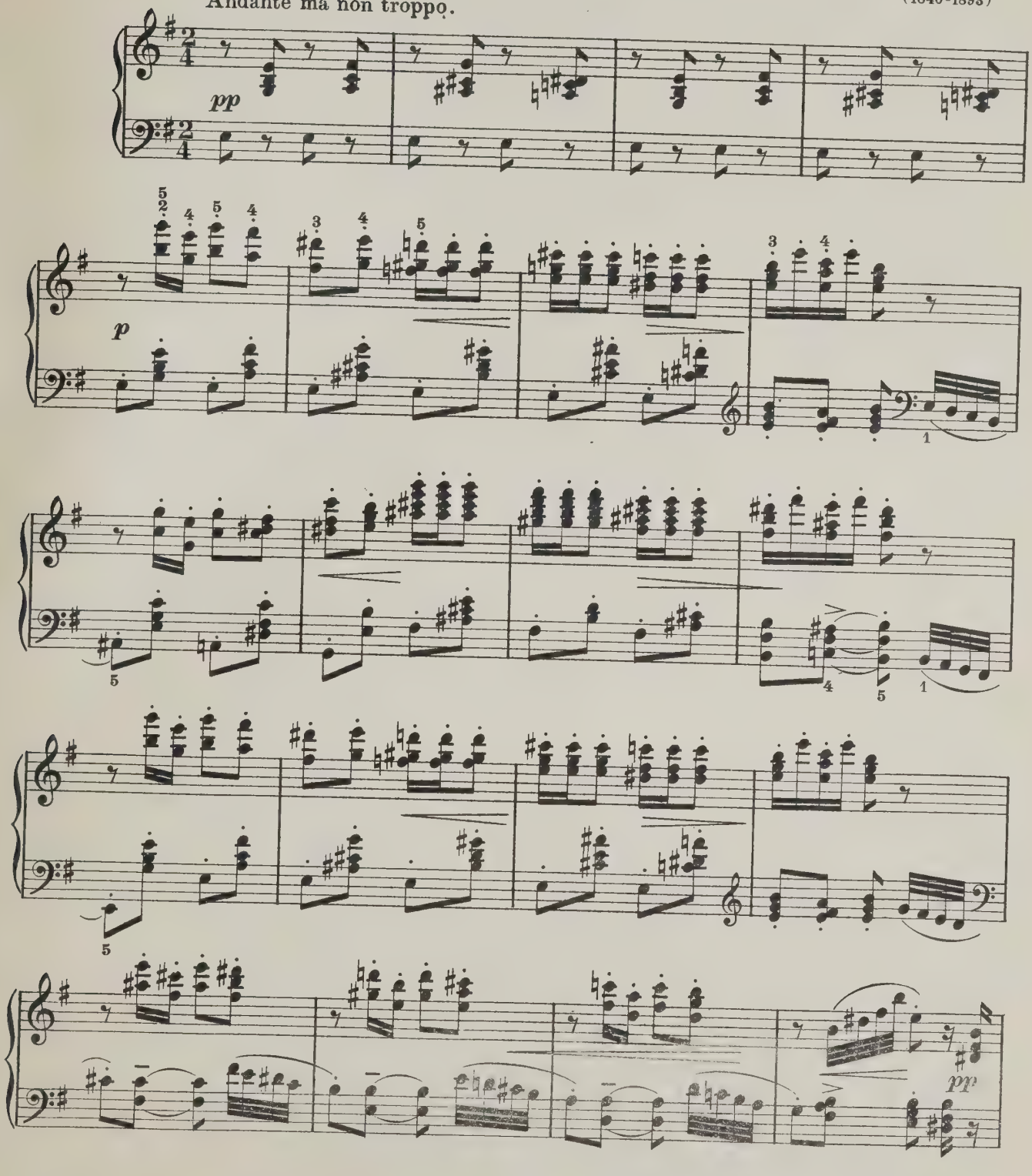
# Danse de la Fée-Dragée.

## From the Suite CASSE-NOISETTE.

**Transcribed for Piano by A. M. HENDERSON.**

TCHAIKOVSKY.
(1840-1893)

Andante ma non troppo.

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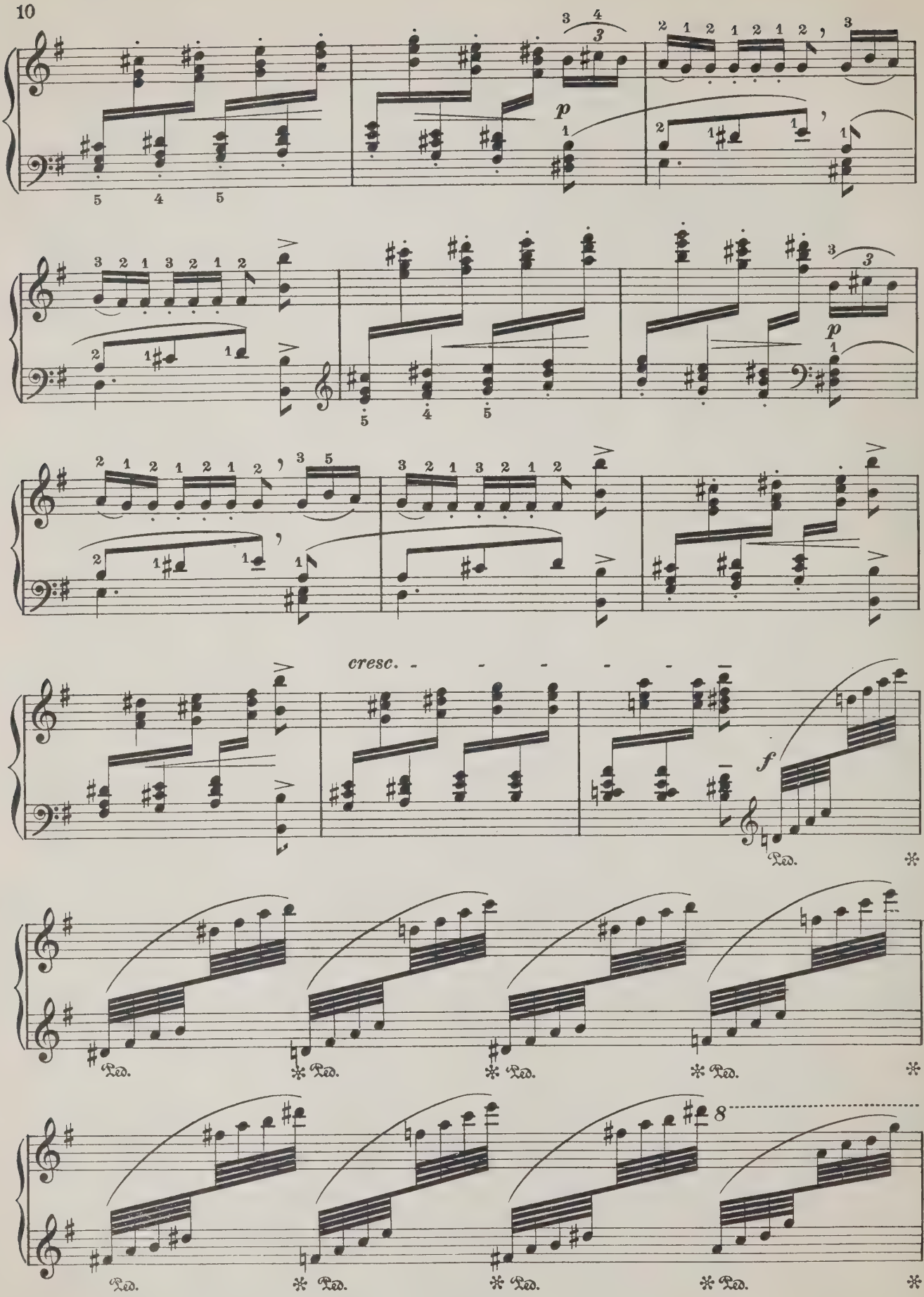
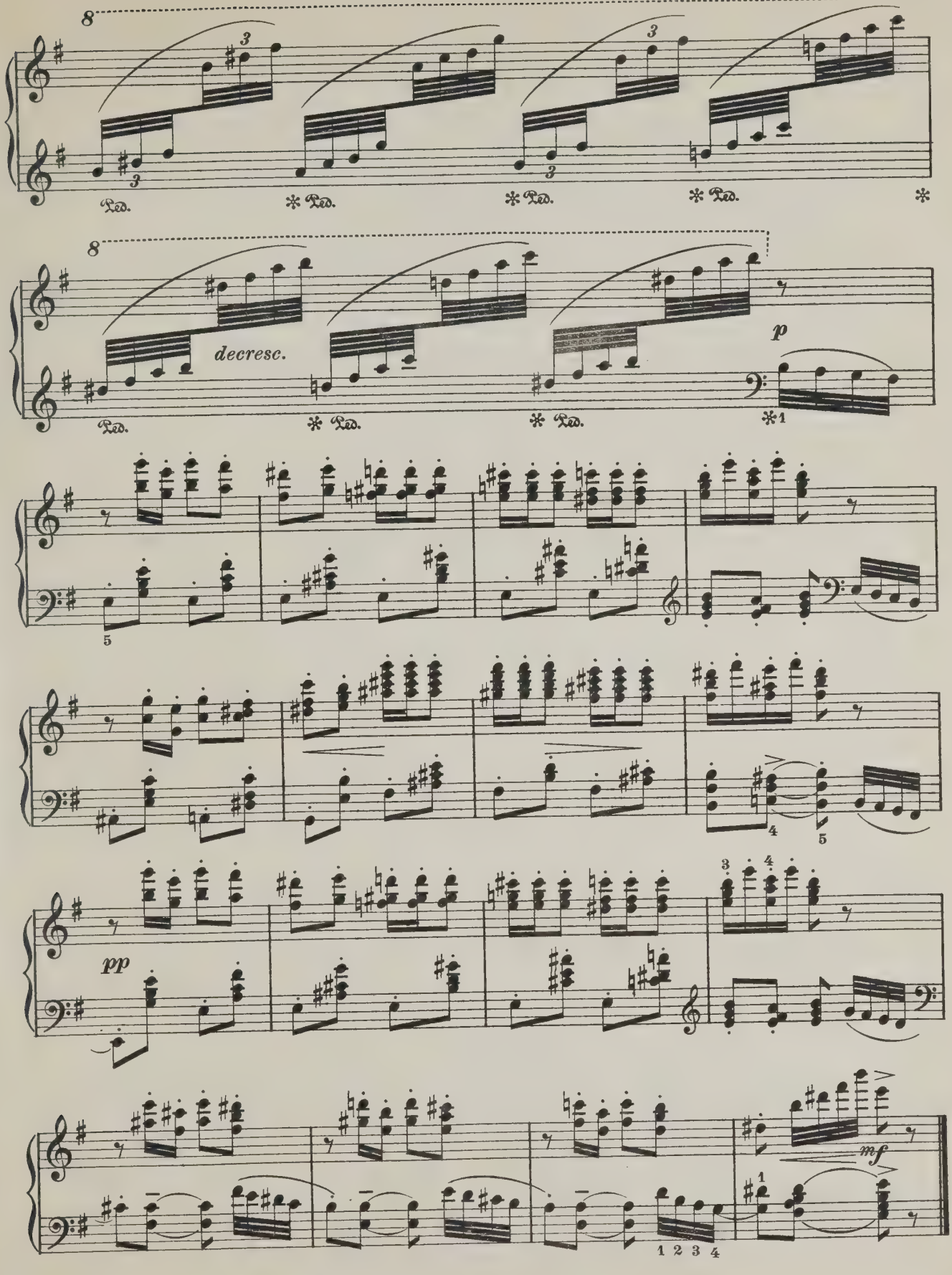

p
cresc.
f
Ped.
8


8
Ped.
decresc.
p
pp
mf

# Elégie.

Revised and Edited by
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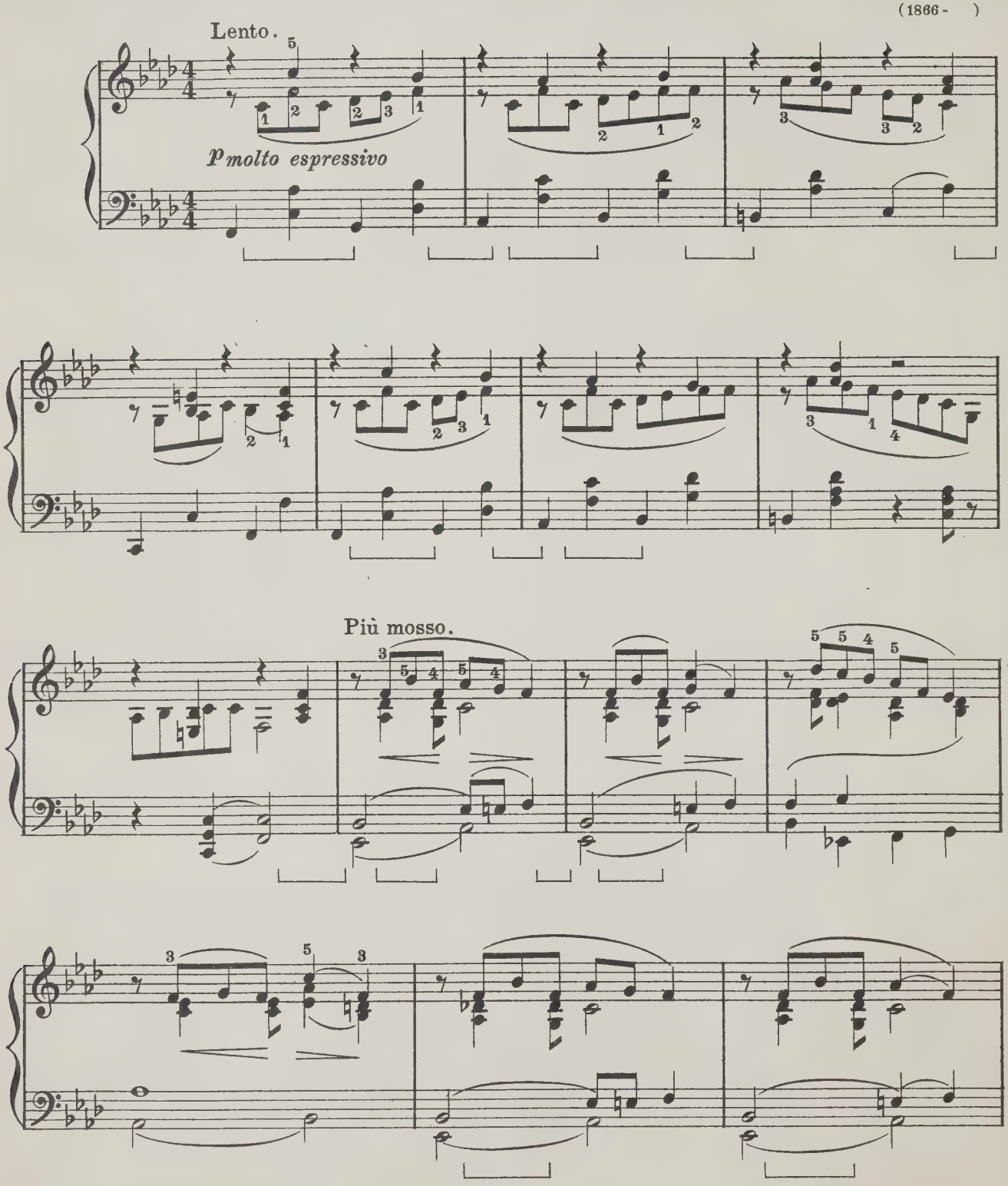
REBIKOFF.
(1866- )

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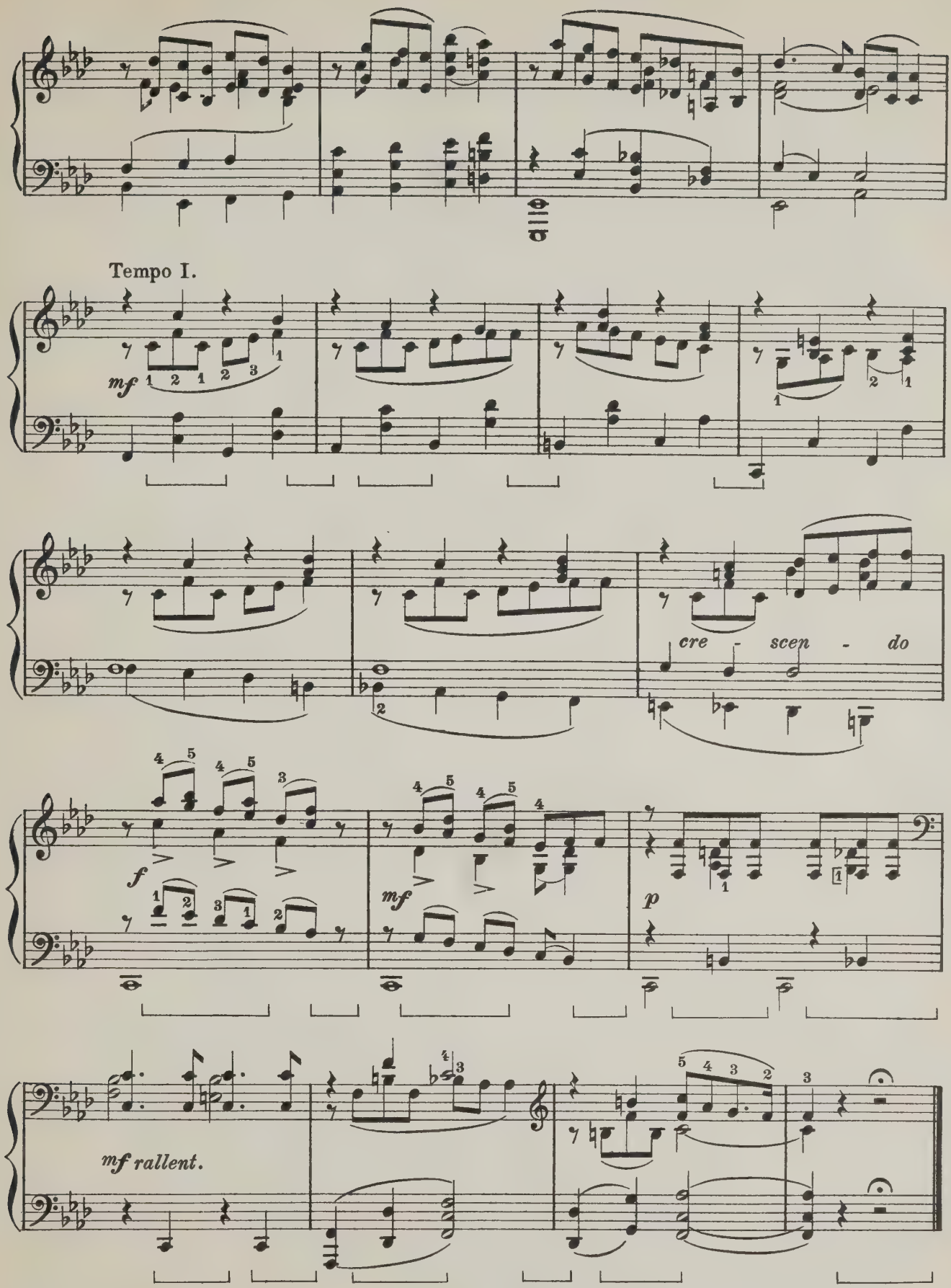
Tempo I.
mf
cre - scen - do
f
mf
p
mf rallent.

# Berceuse.

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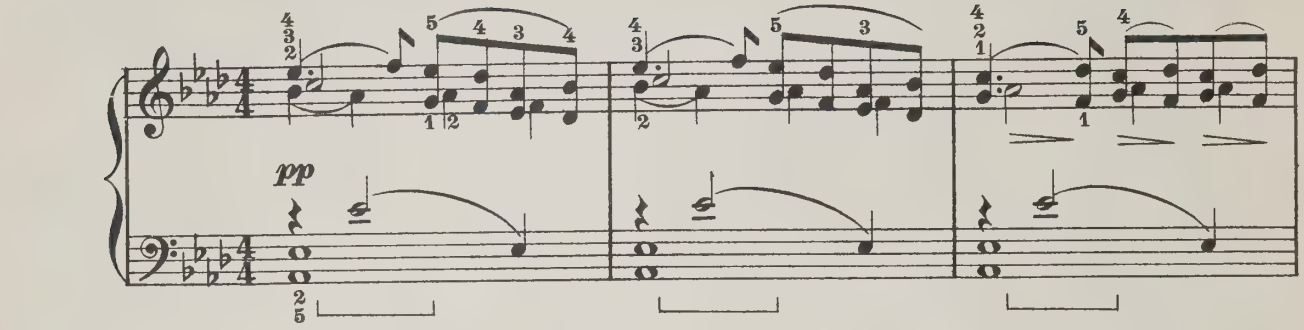
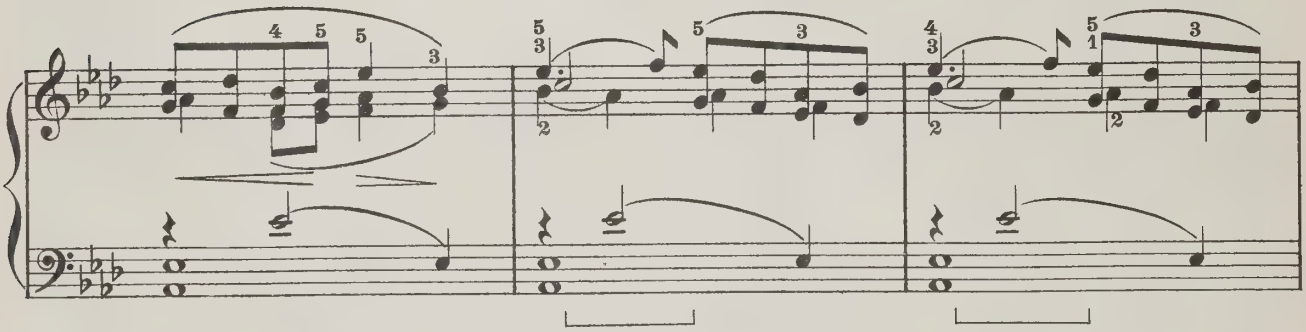
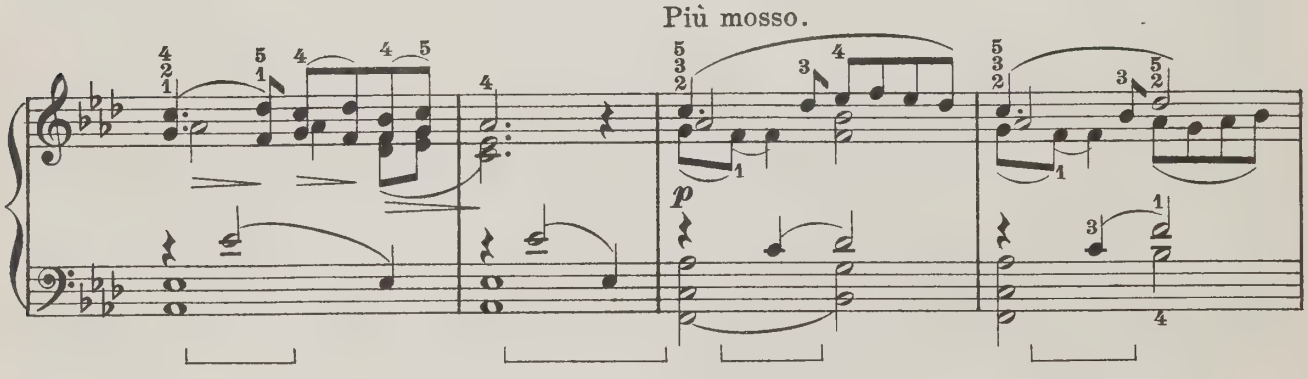
REBIKOFF.
(1866- )

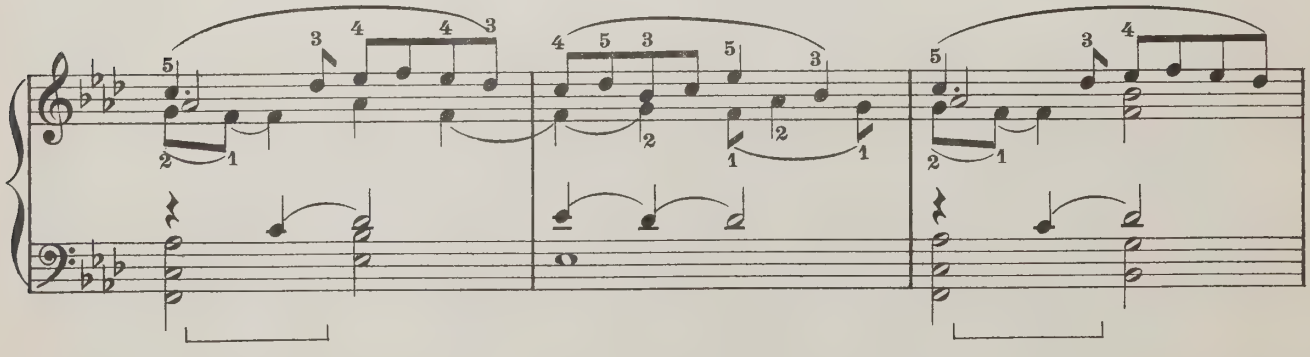
Andante mosso.



Più mosso.



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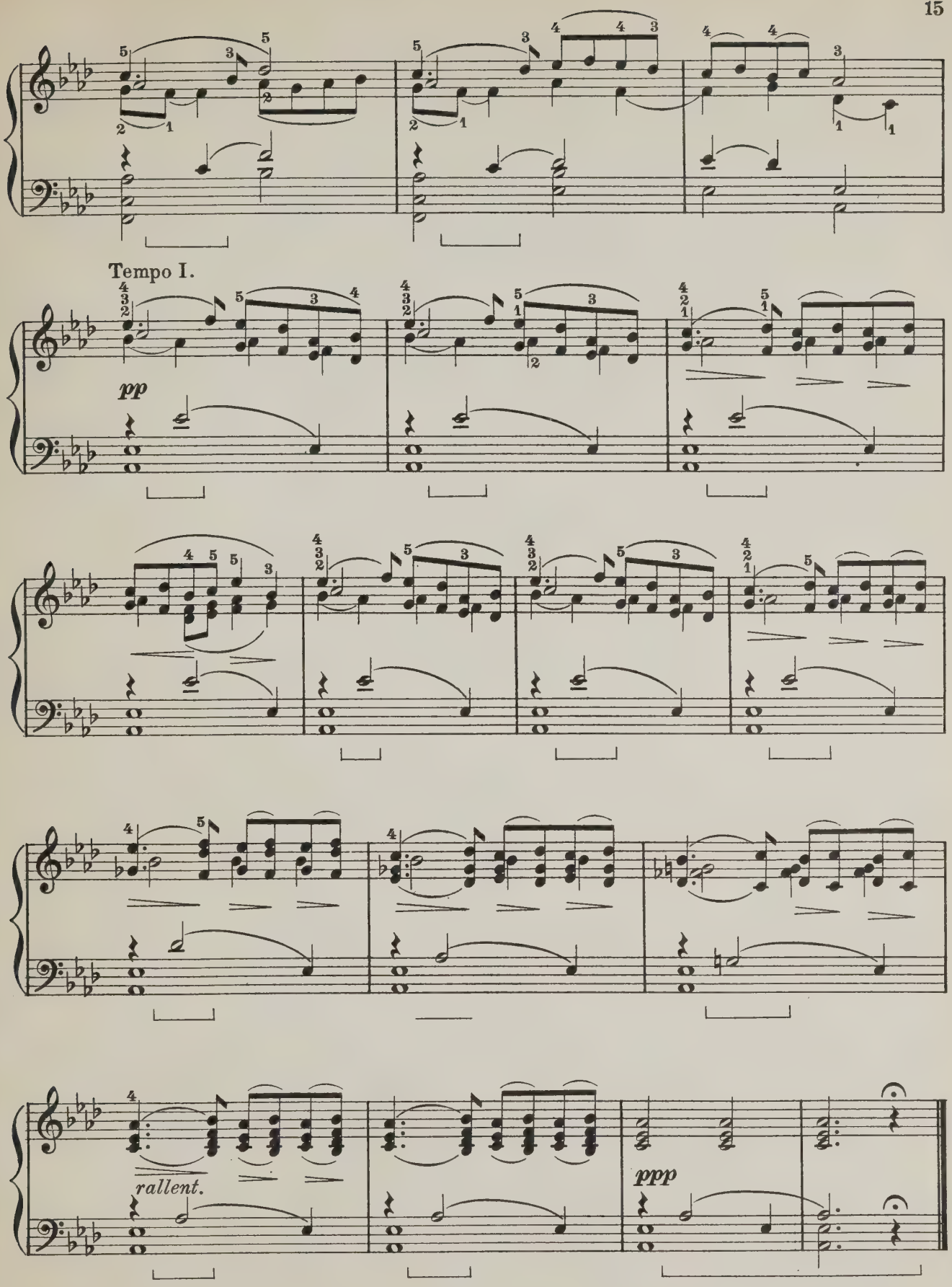
Tempo I.
pp
rallent.
ppp

# Chanson triste.

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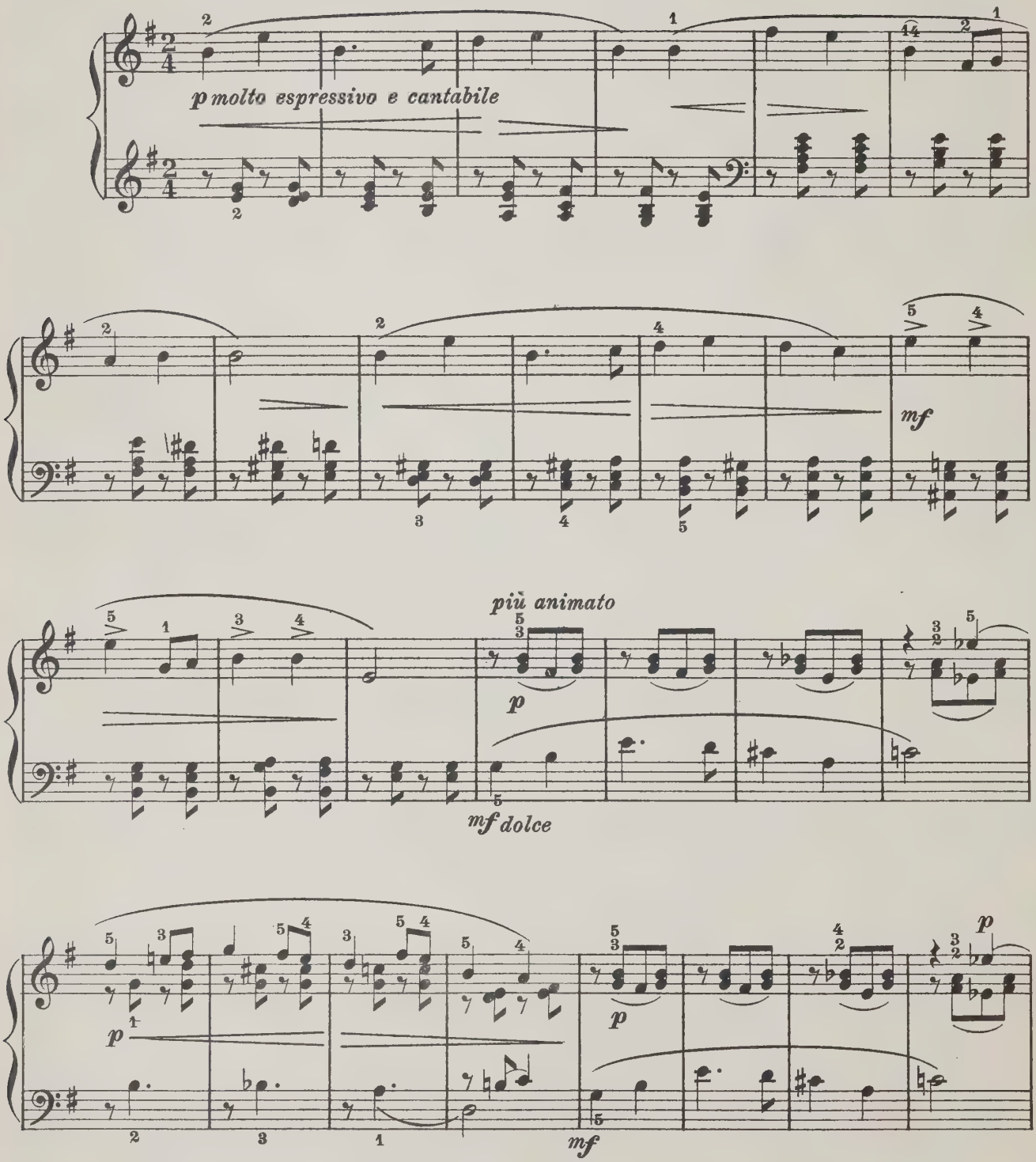
REBIKOFF.
(1866 - )

Allegretto.

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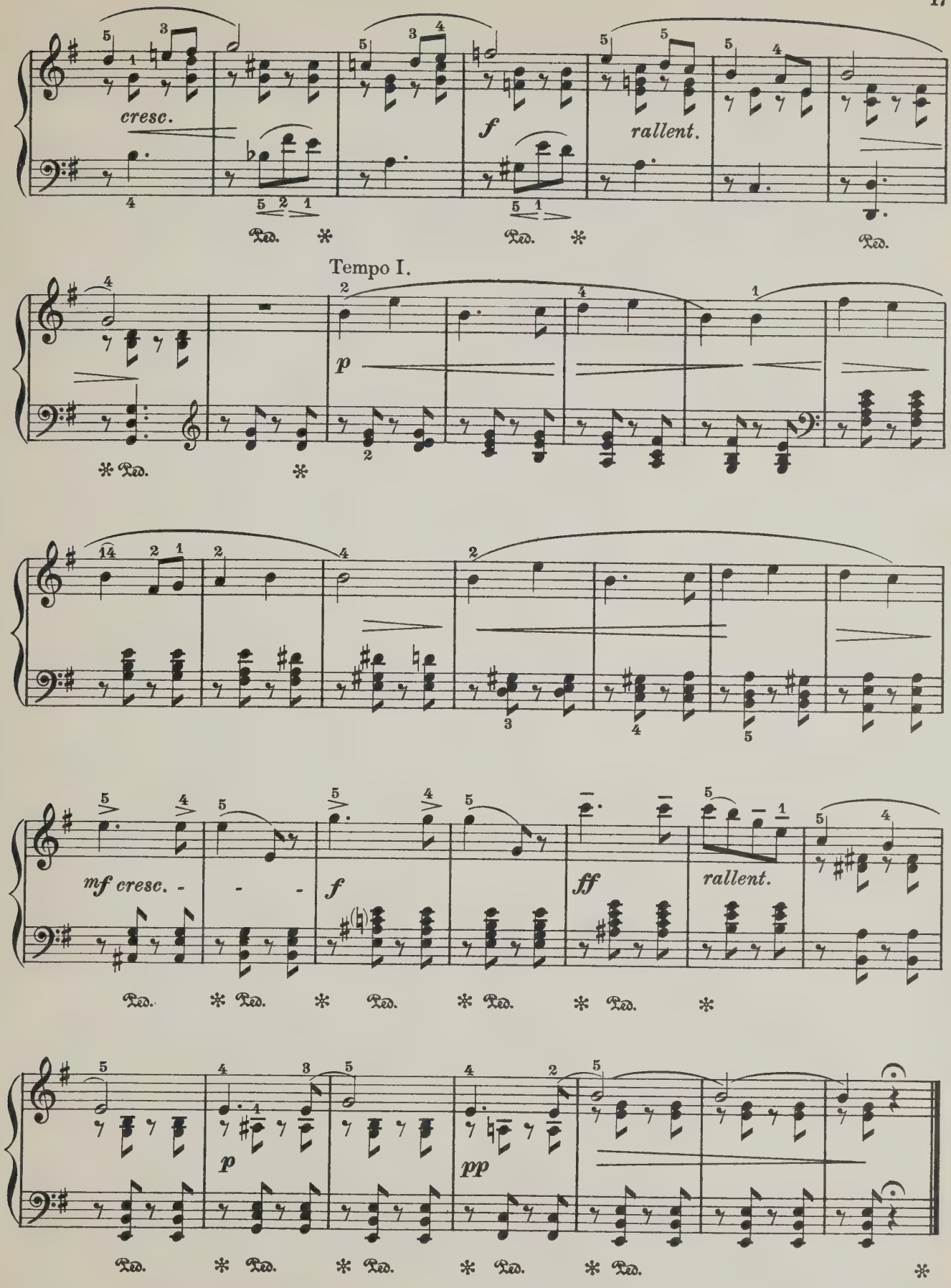
cresc.
f
rallent.
Tempo I.
p
mf cresc.
f
ff
rallent.
p
pp

# Mazurka.

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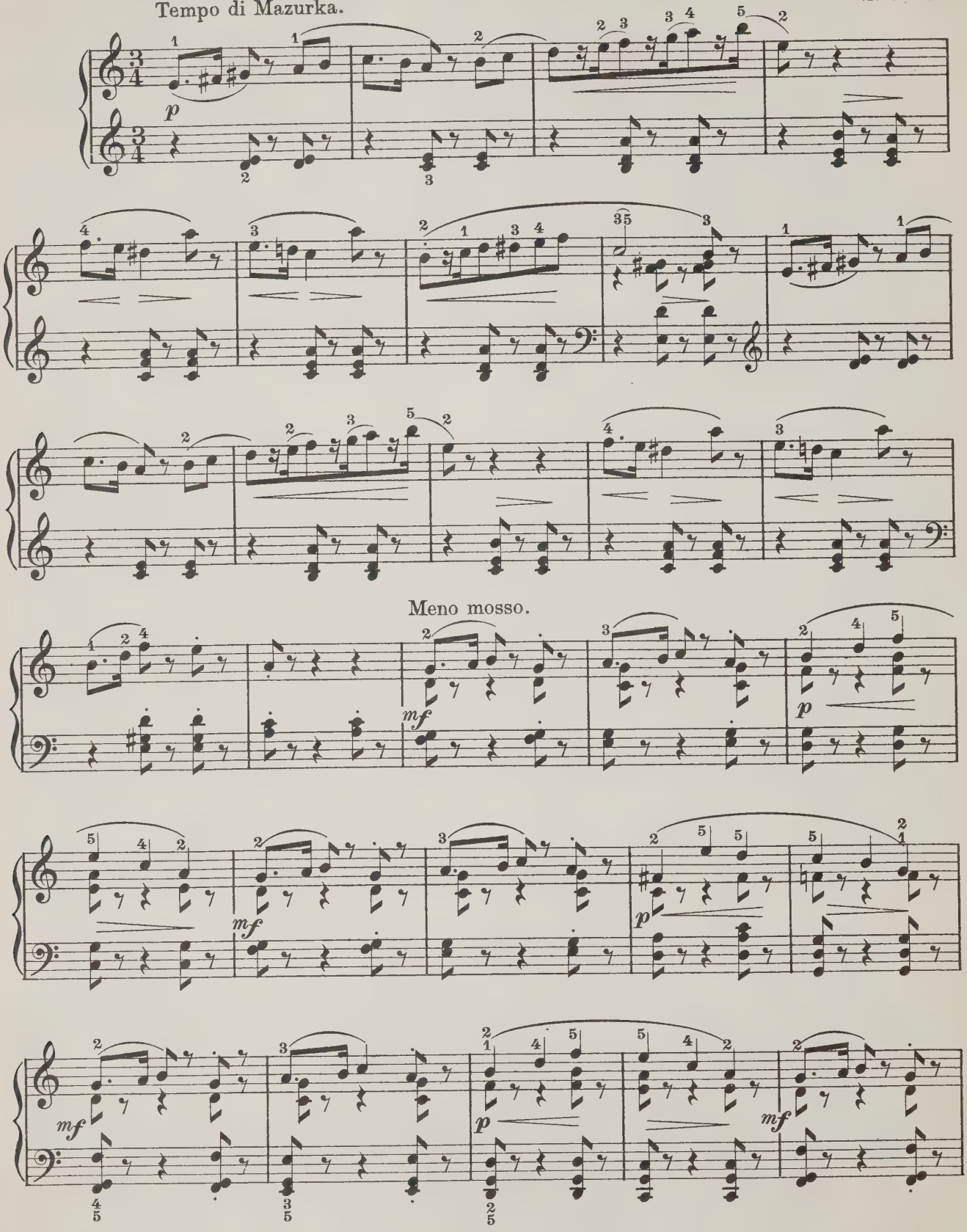
REBIKOFF.
(1866- )

Tempo di Mazurka.

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poco - a -

cre - - scen - - do

f

- poco - cre - - scen - - do

f

Tempo I.

p

cre - - scen - - do

# Prelude.

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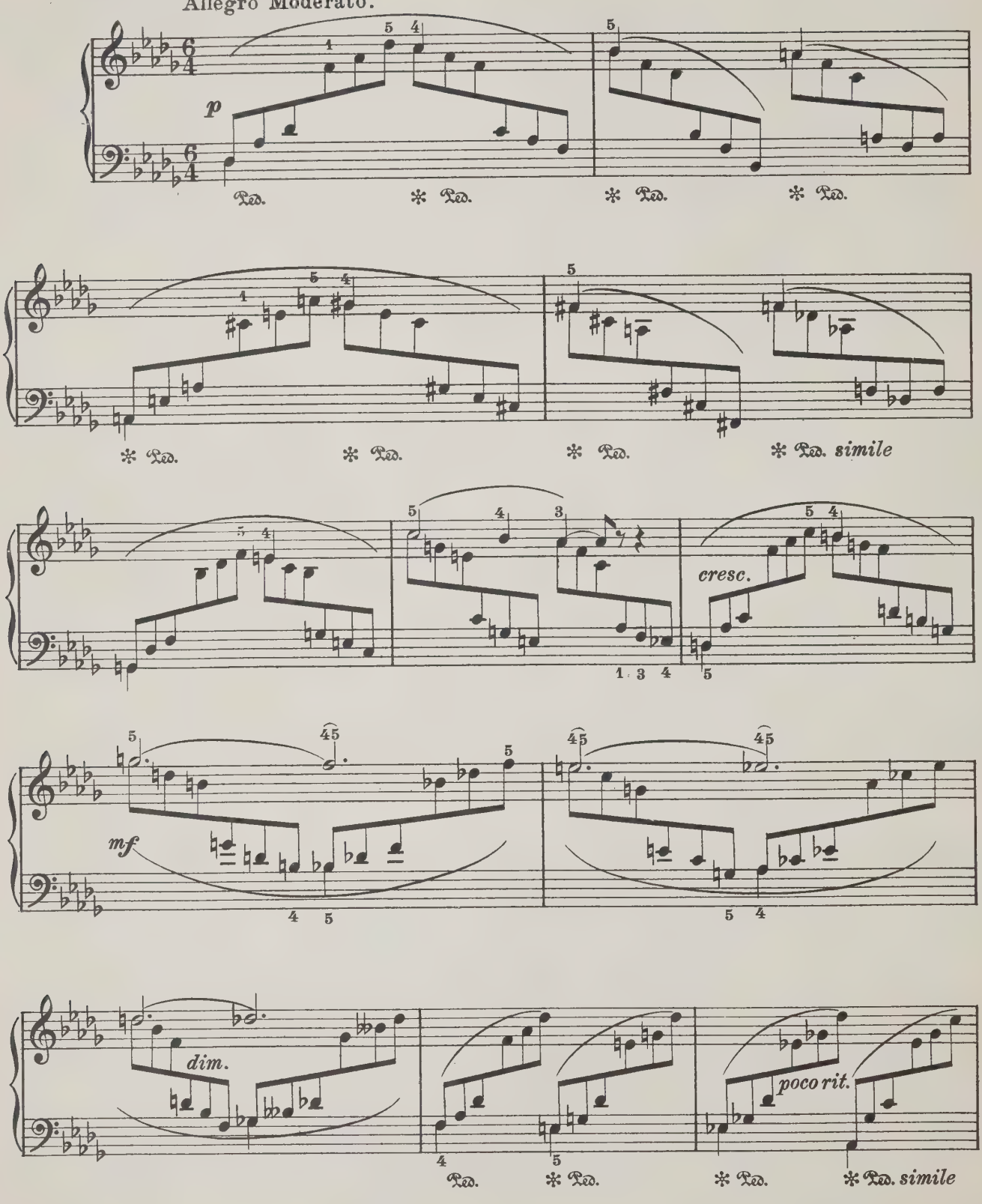
GLIÈRE.
(1875- )

Allegro Moderato.

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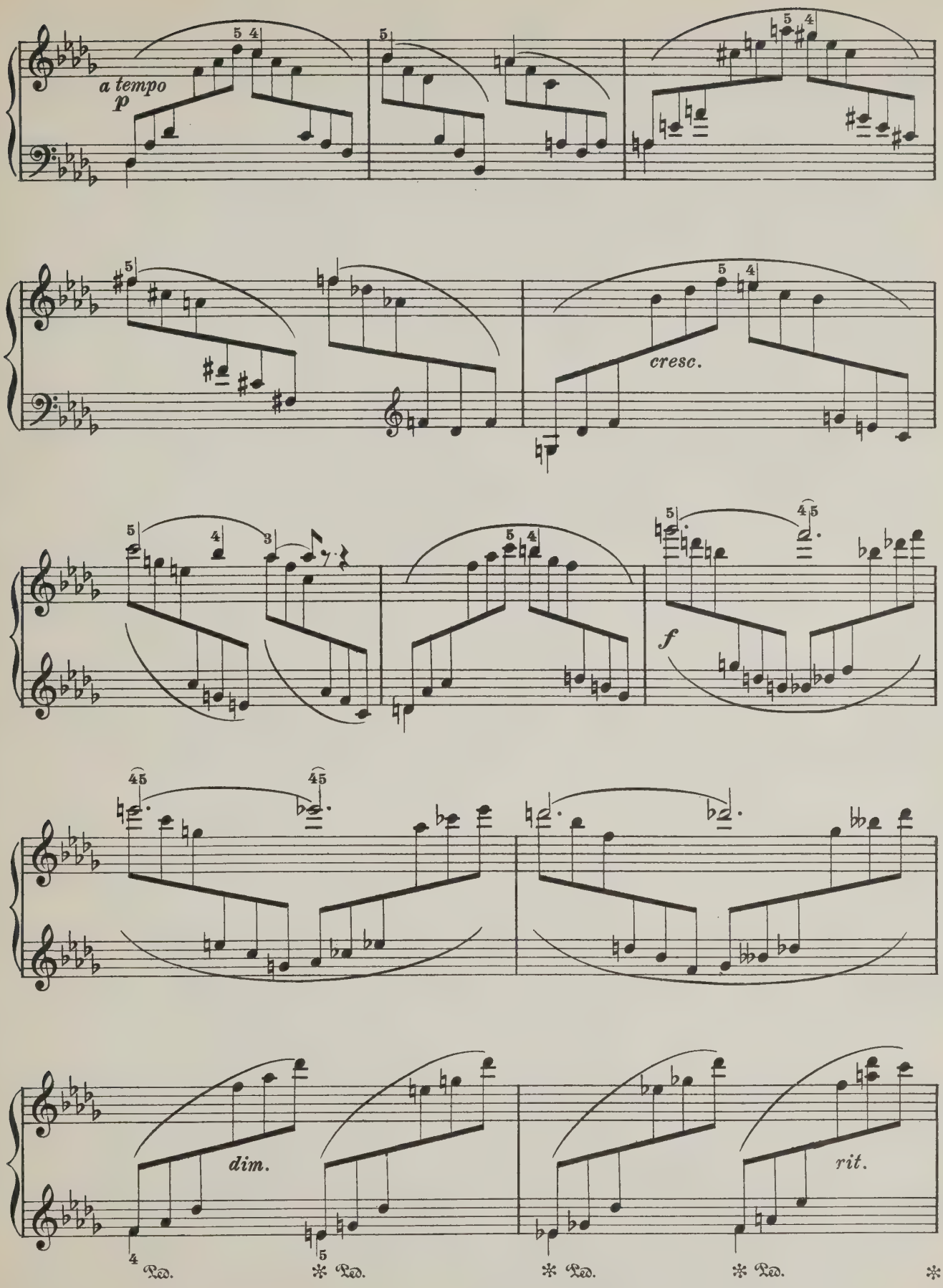
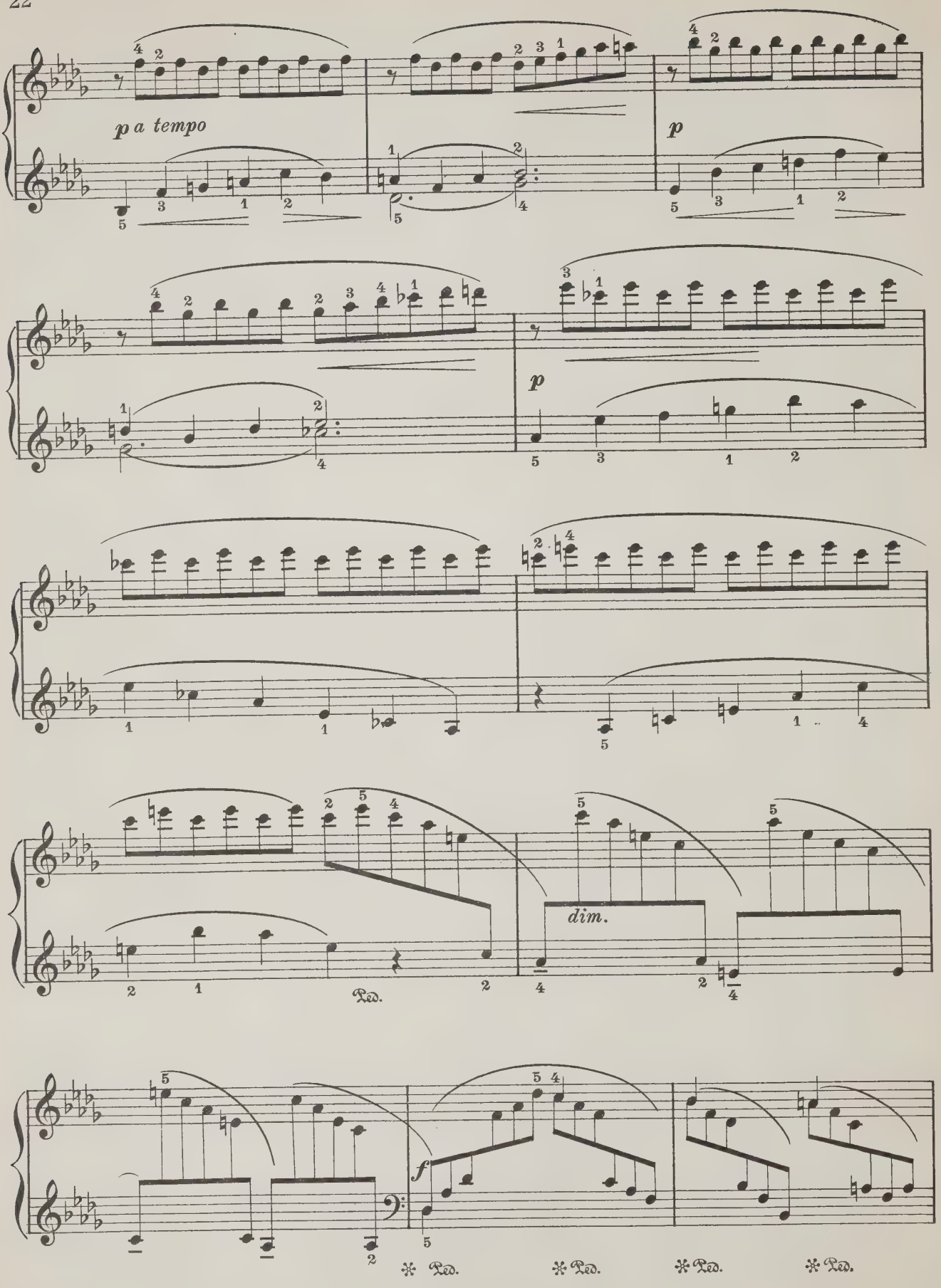
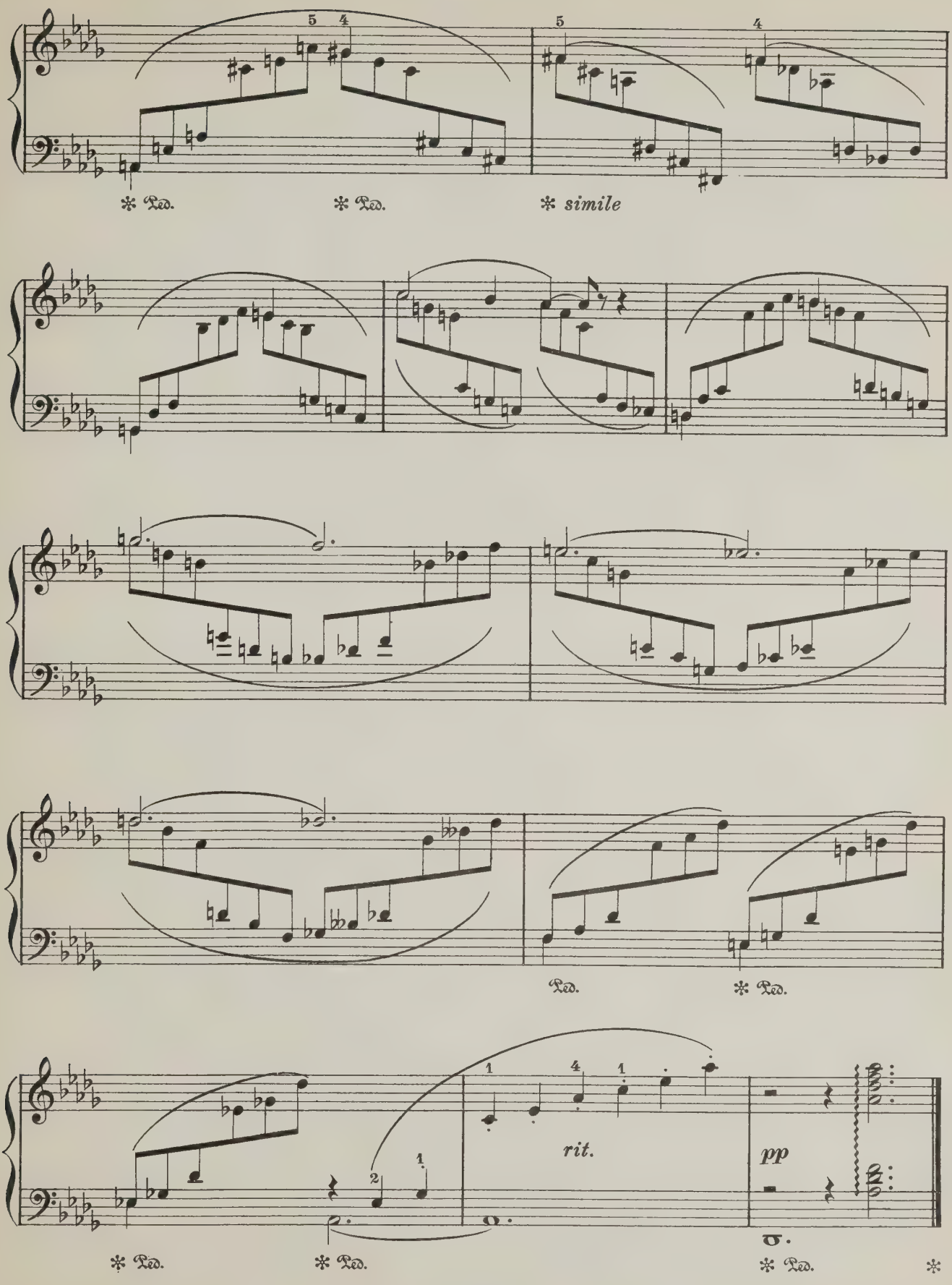

a tempo
p
cresc.
f
dim.
rit.
Ped.
Ped.
Ped.
Ped.


p a tempo
p
p
dim.
Ped.
f
Ped.
Ped.
Ped.
Ped.


5 4
5
4
✻ Ped.
✻ Ped.
✻ simile
Ped.
✻ Ped.
1
4
1
2
1
rit.
pp
✻ Ped.
✻ Ped.
✻ Ped.
✻

# Arietta.

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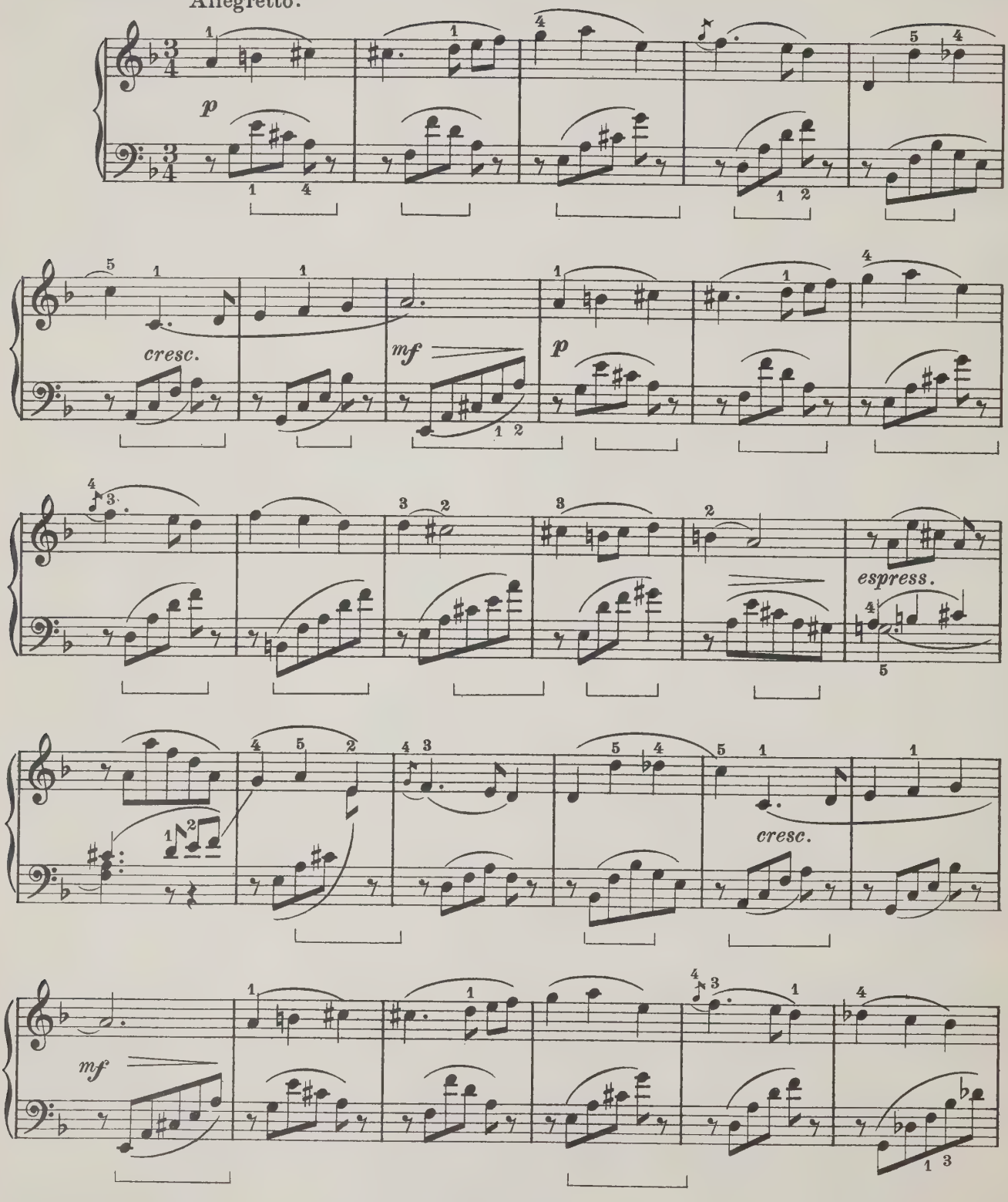
GLIÈRE.
(1875- )

Allegretto.

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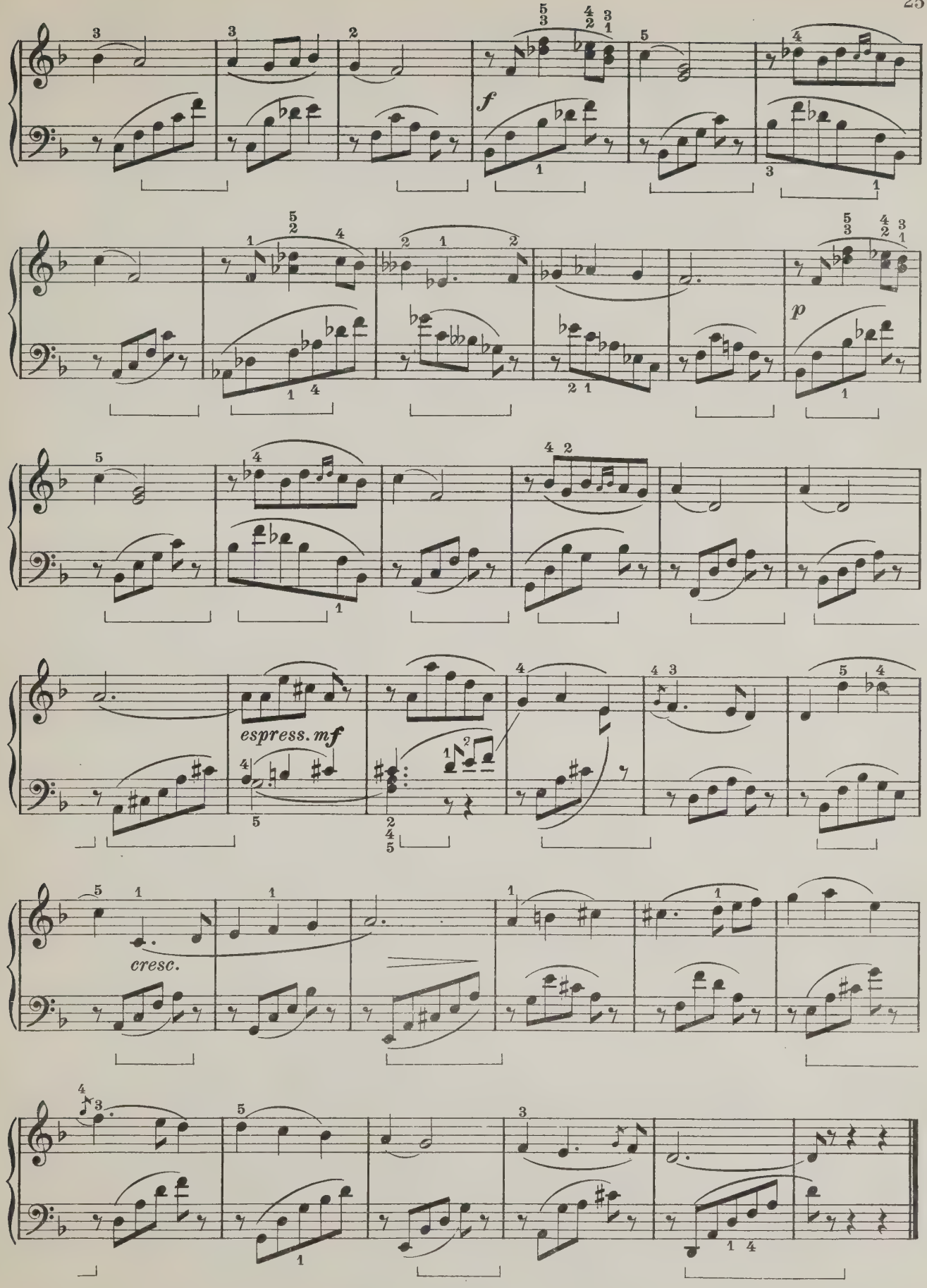
f
p
espress. mf
cresc.

# Le soir.

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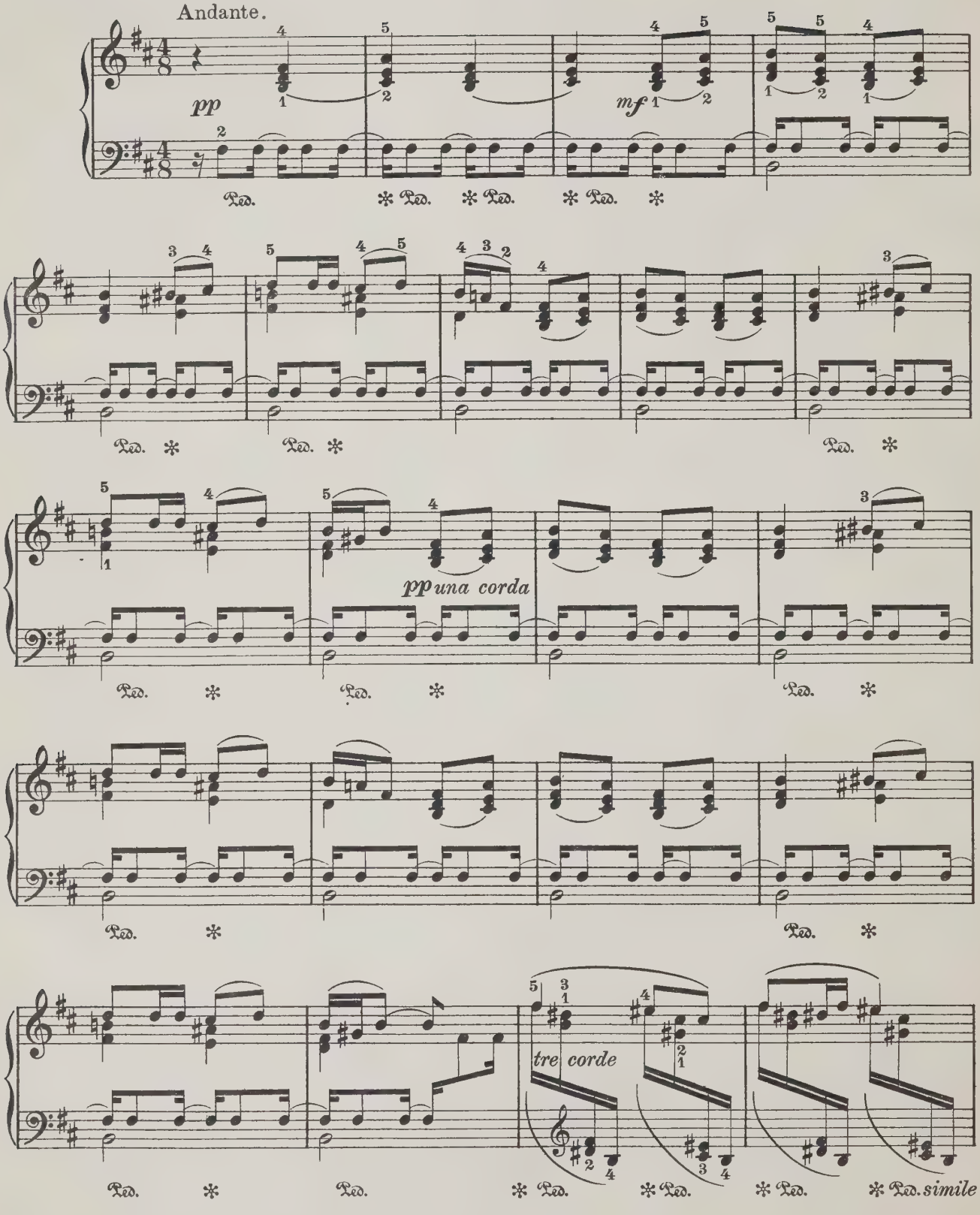
GLIÈRE.
(1875- )

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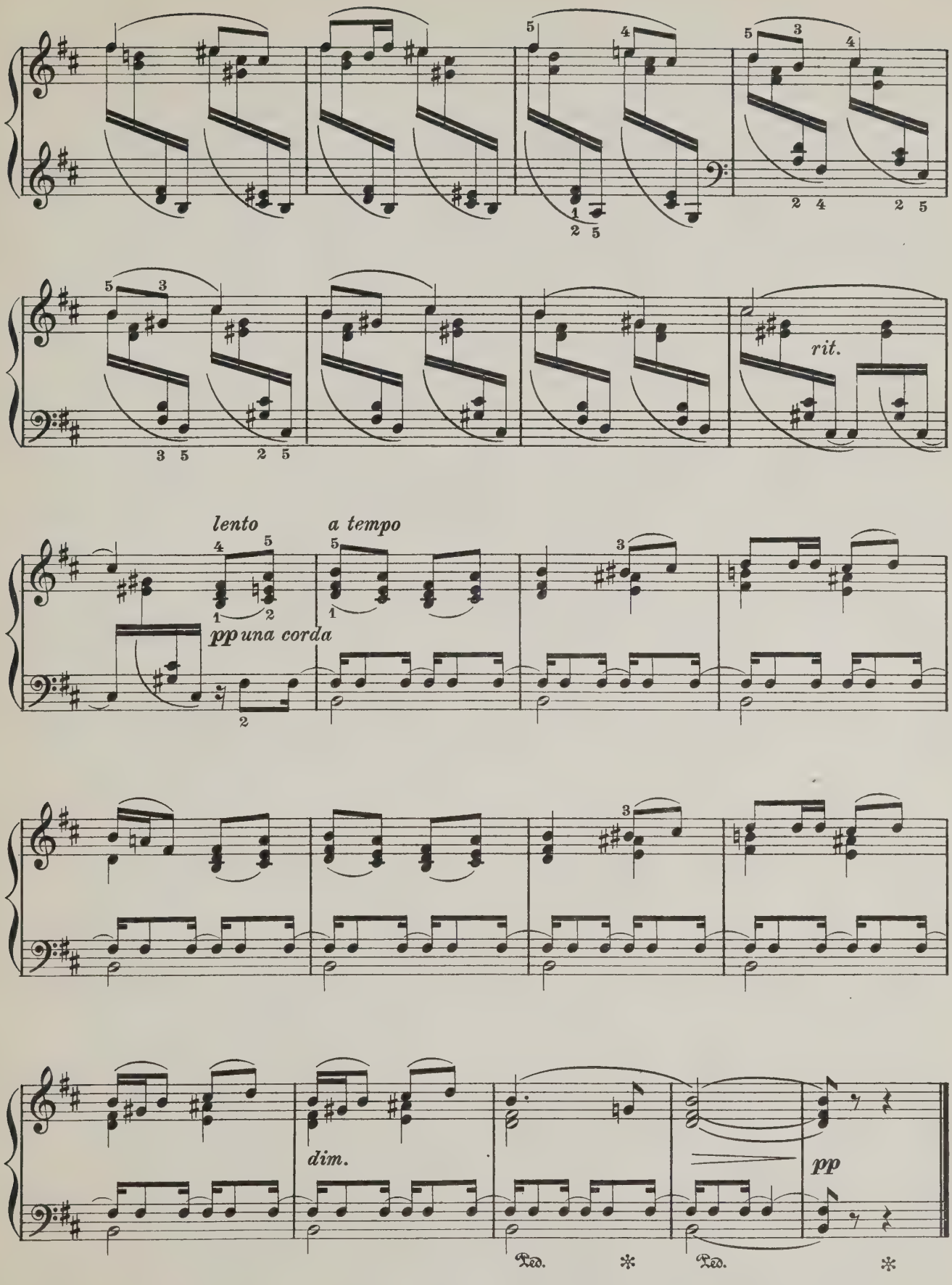
rit.
lento
a tempo
pp una corda
dim.
pp
Ped.
Ped.

# Reverie.

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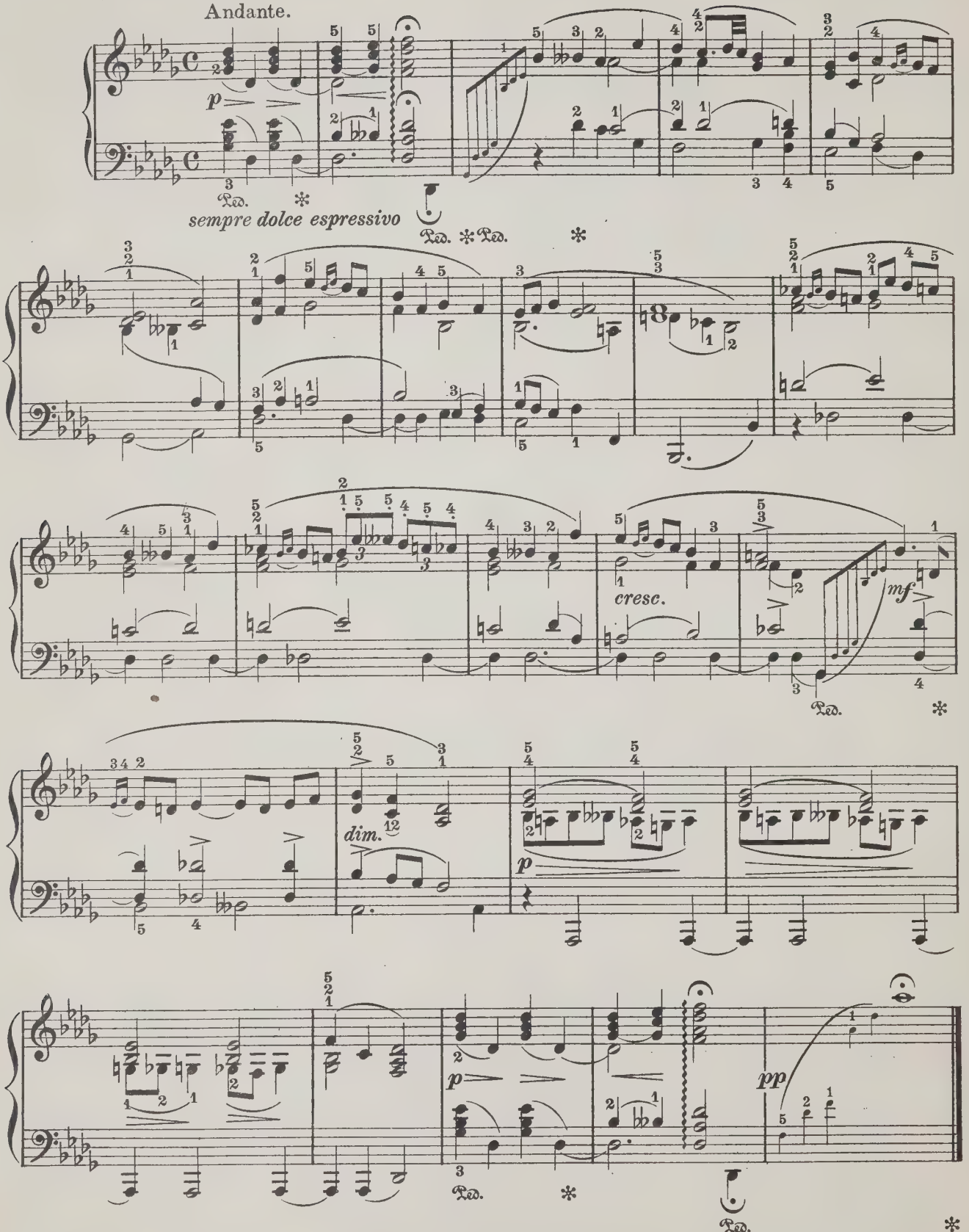
BORODIN.
(1834-1887)

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# Consolation.

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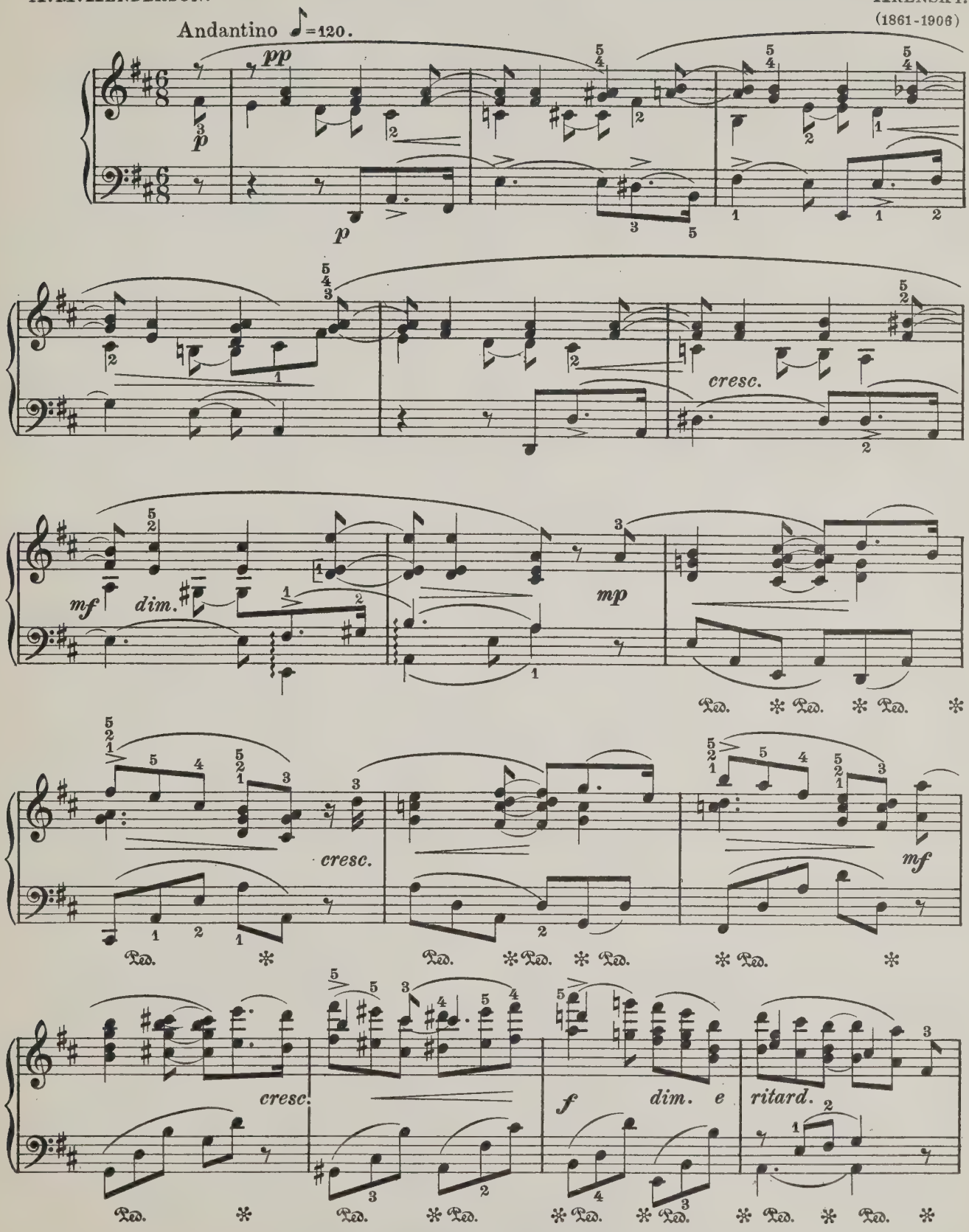
A. M. HENDERSON.

ARENSKY.
(1861-1906)

Andantino ♩=120.

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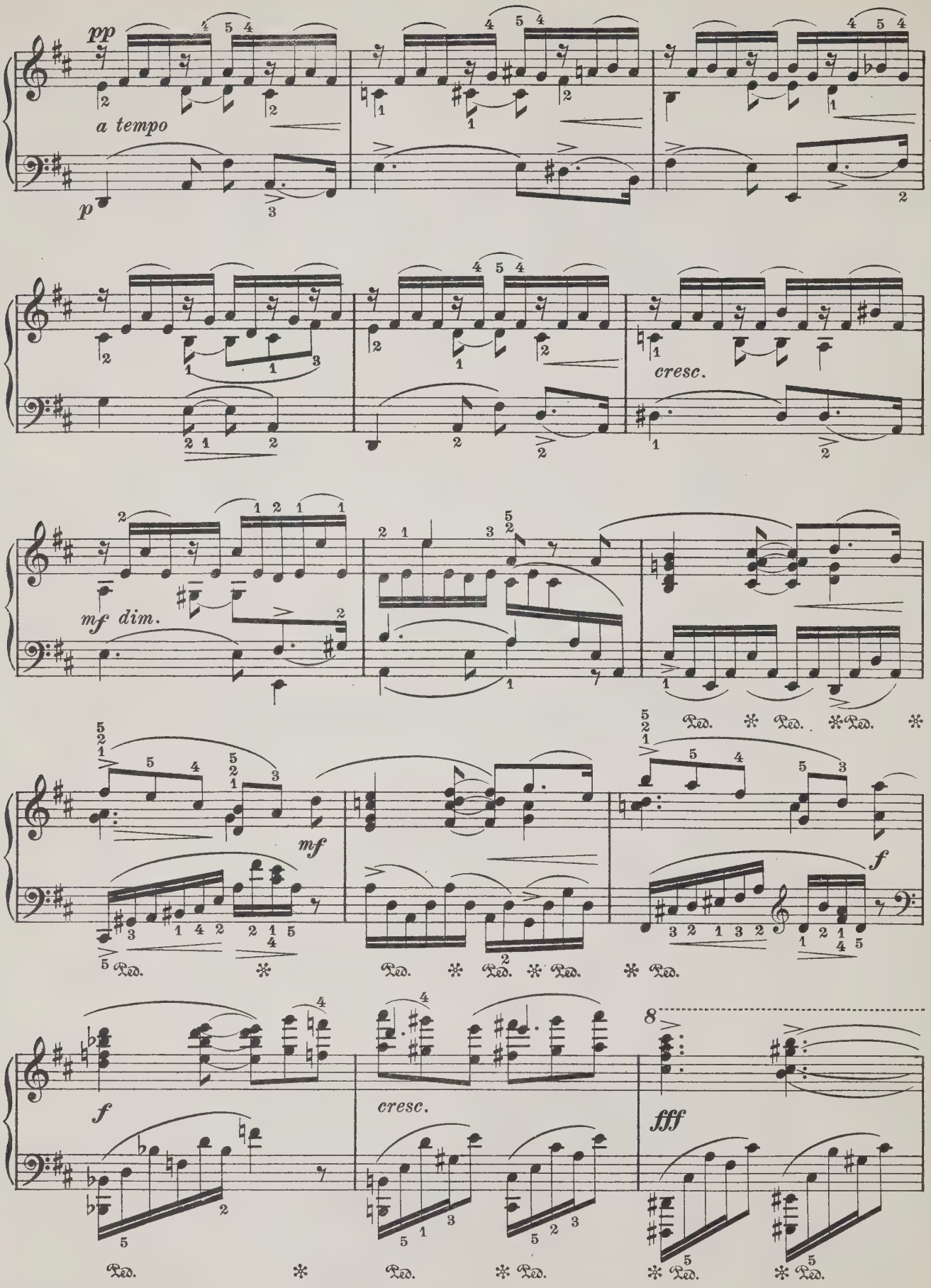
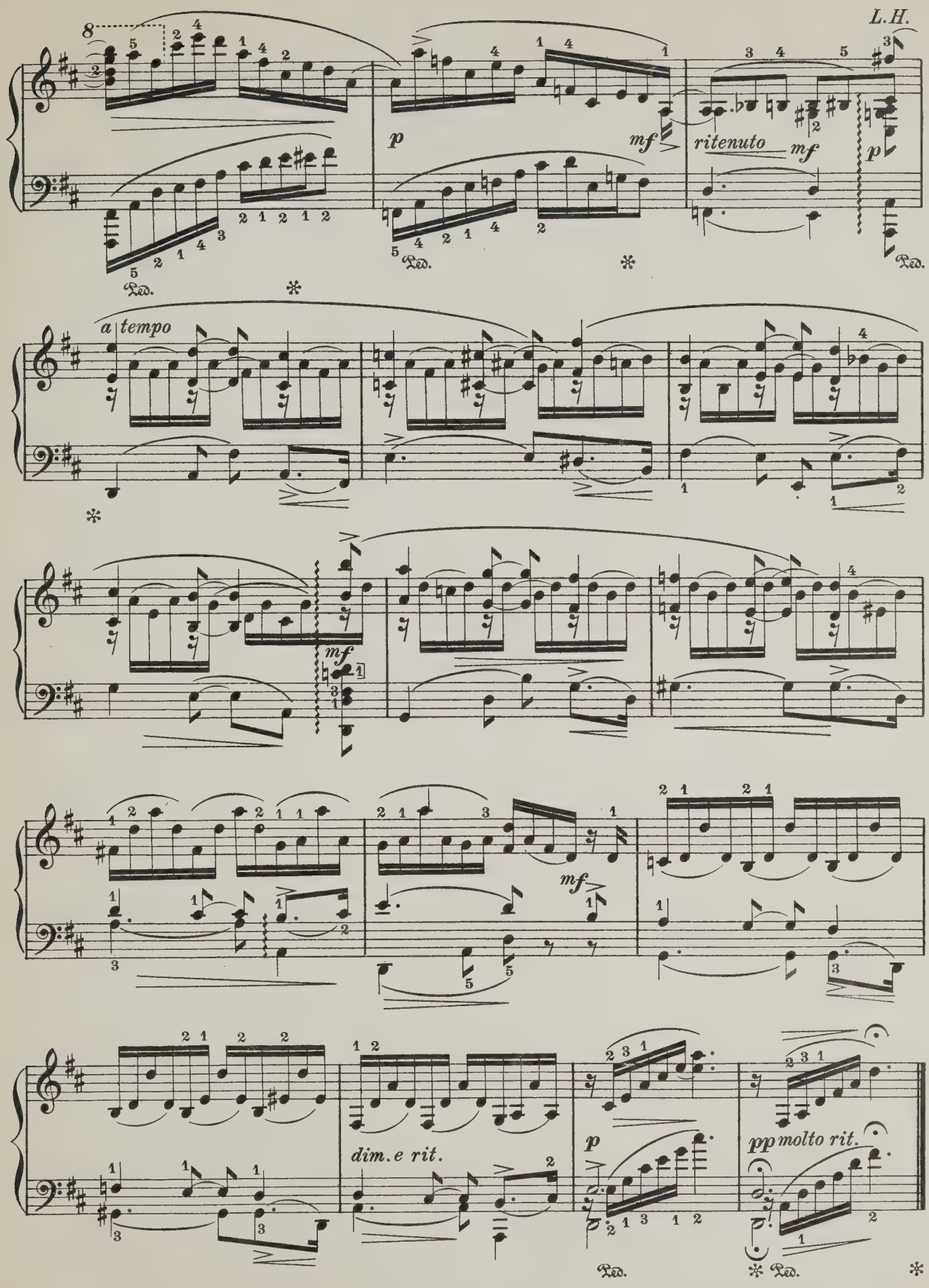

pp
a tempo
p
cresc.
mf dim.
mf
f
f
cresc.
fff
Ped.

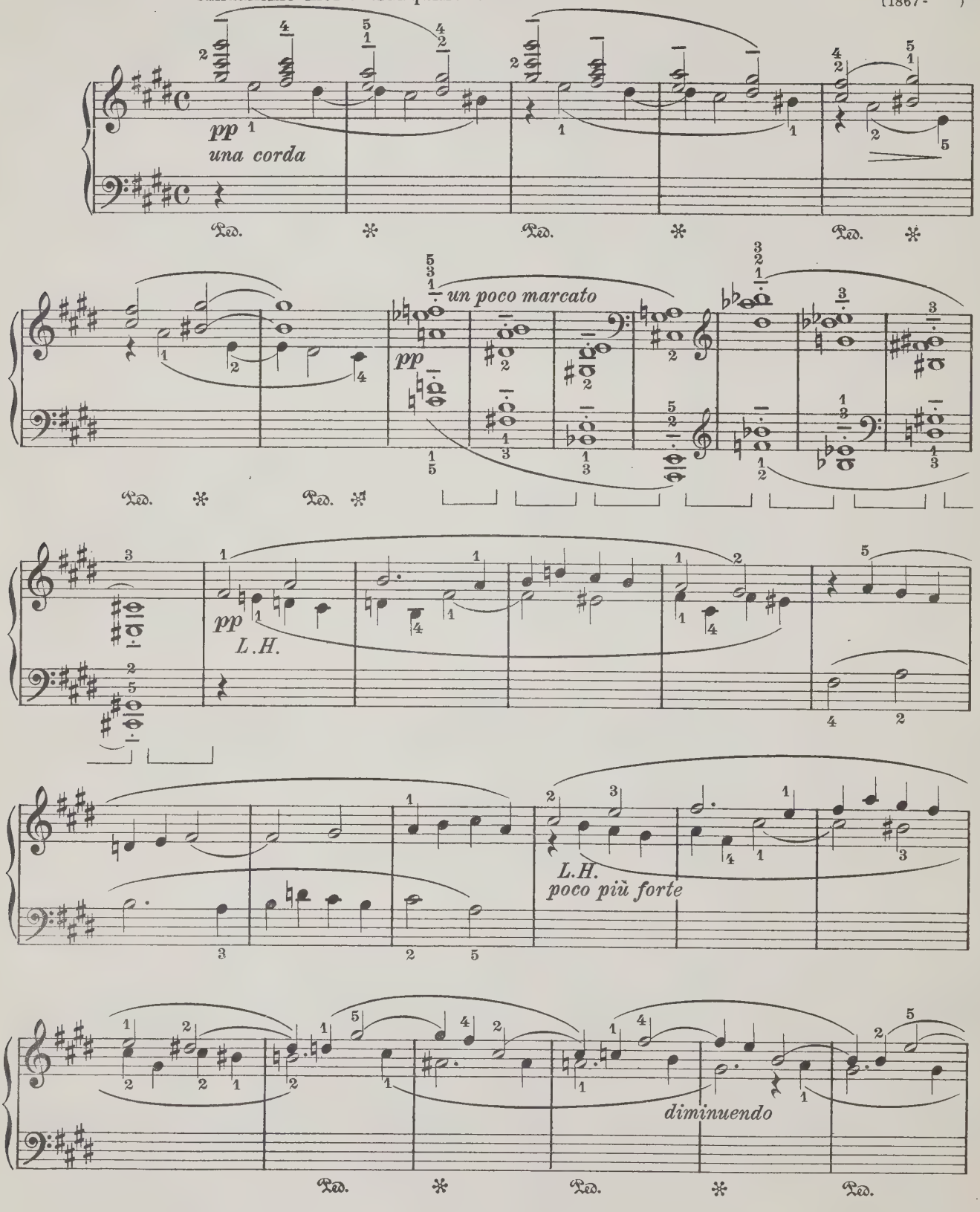

L.H.
8
p
mf
ritenuto
mf
p
Ped.
Ped.
a tempo
mf
mf
dim. e rit.
p
pp molto rit.
Ped.
Ped.

# Près de l'église.

Revised and Edited by
A. M. HENDERSON.

MAYKAPAR.
(1867- )

Andantino molto tranquillo ♩ = 72.

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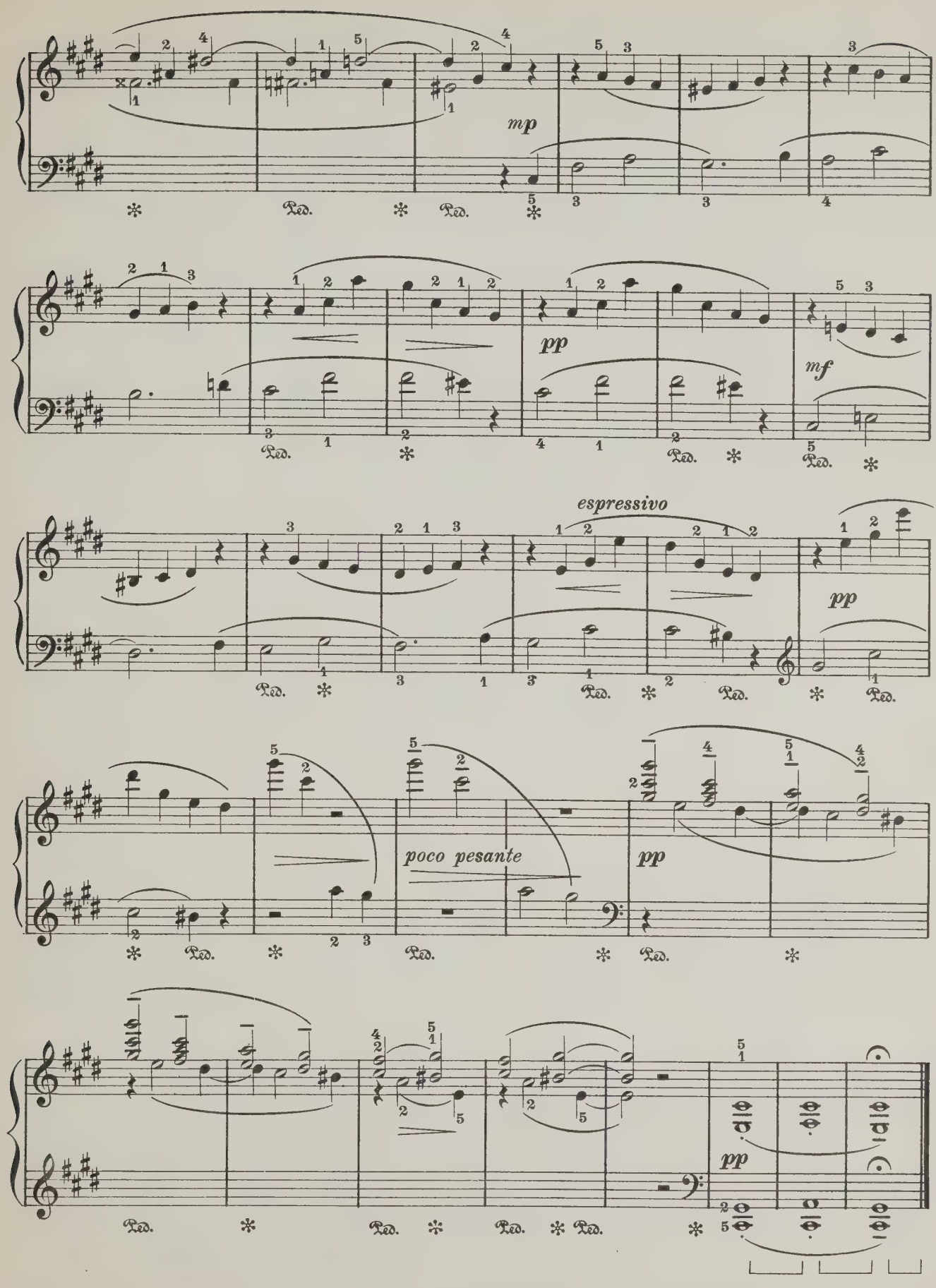
mp
pp
mf
espressivo
pp
poco pesante
pp
pp

# La nymphe.

Revised and Edited by
A. M. HENDERSON.

MAYKAPAR.
(1867 - )

Andante con moto ♩=66.

*p cantabile e molto espressivo*

*molto calando*

*un poco marcato la melodia*

*p una corda*

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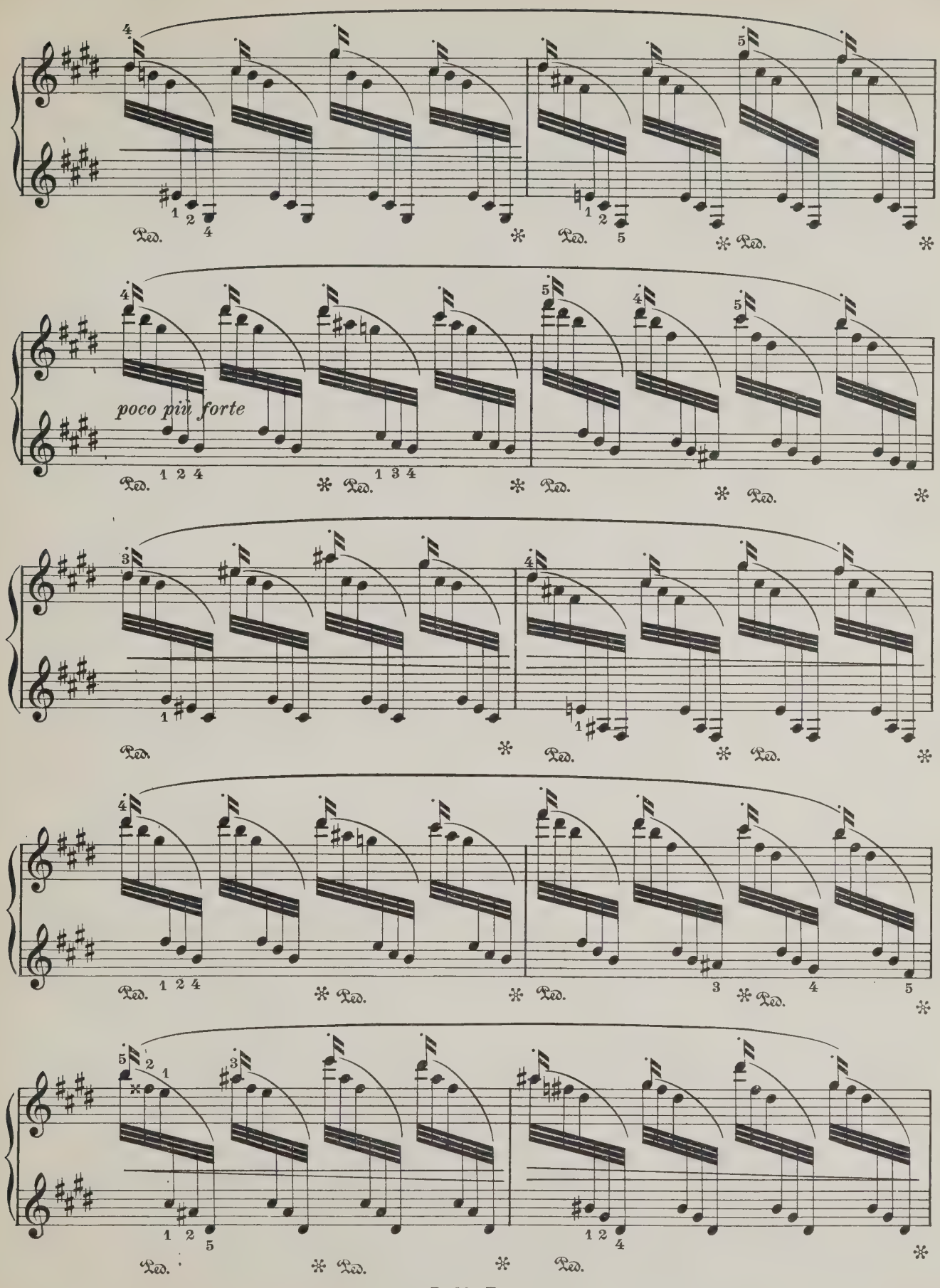
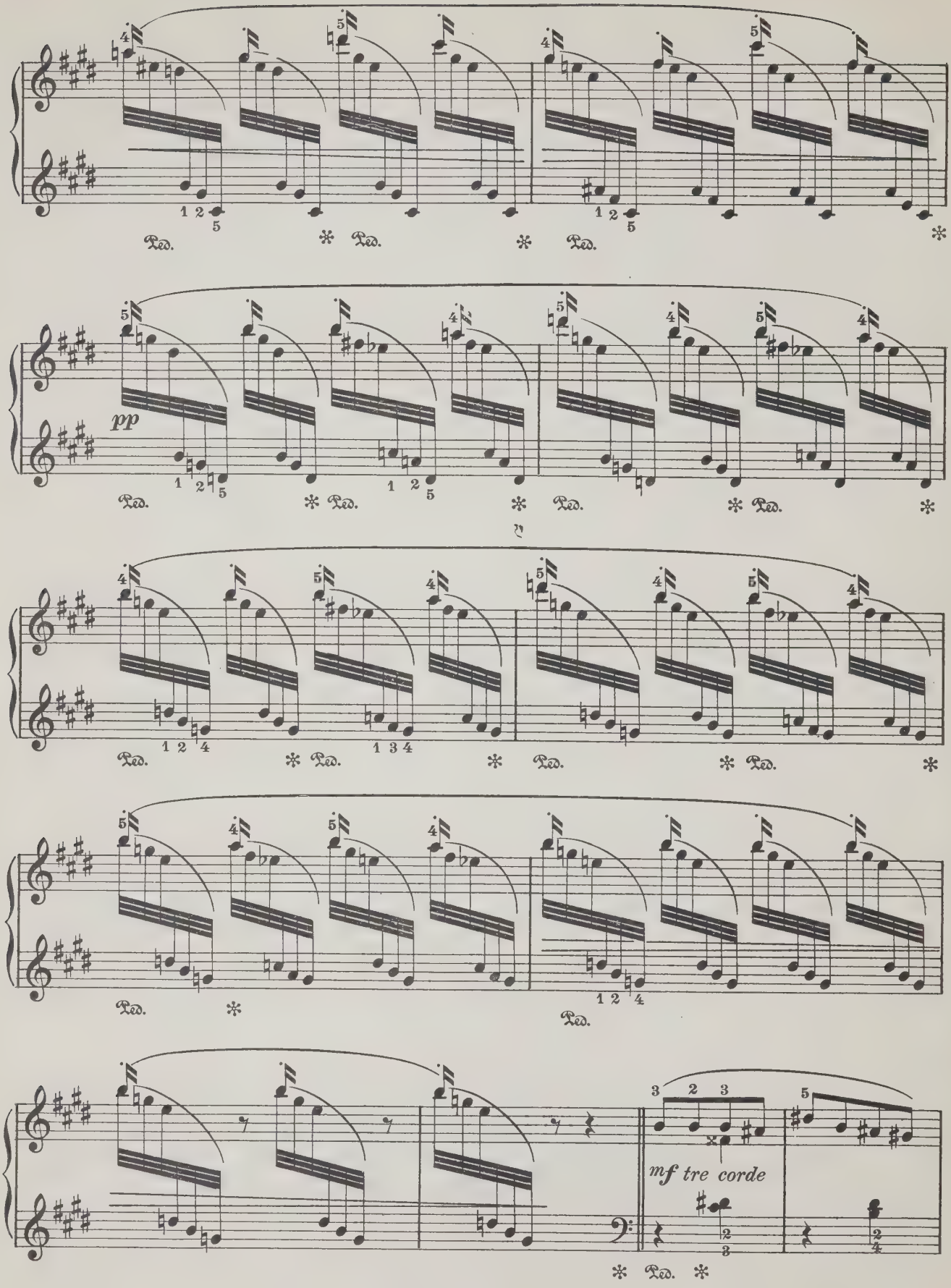
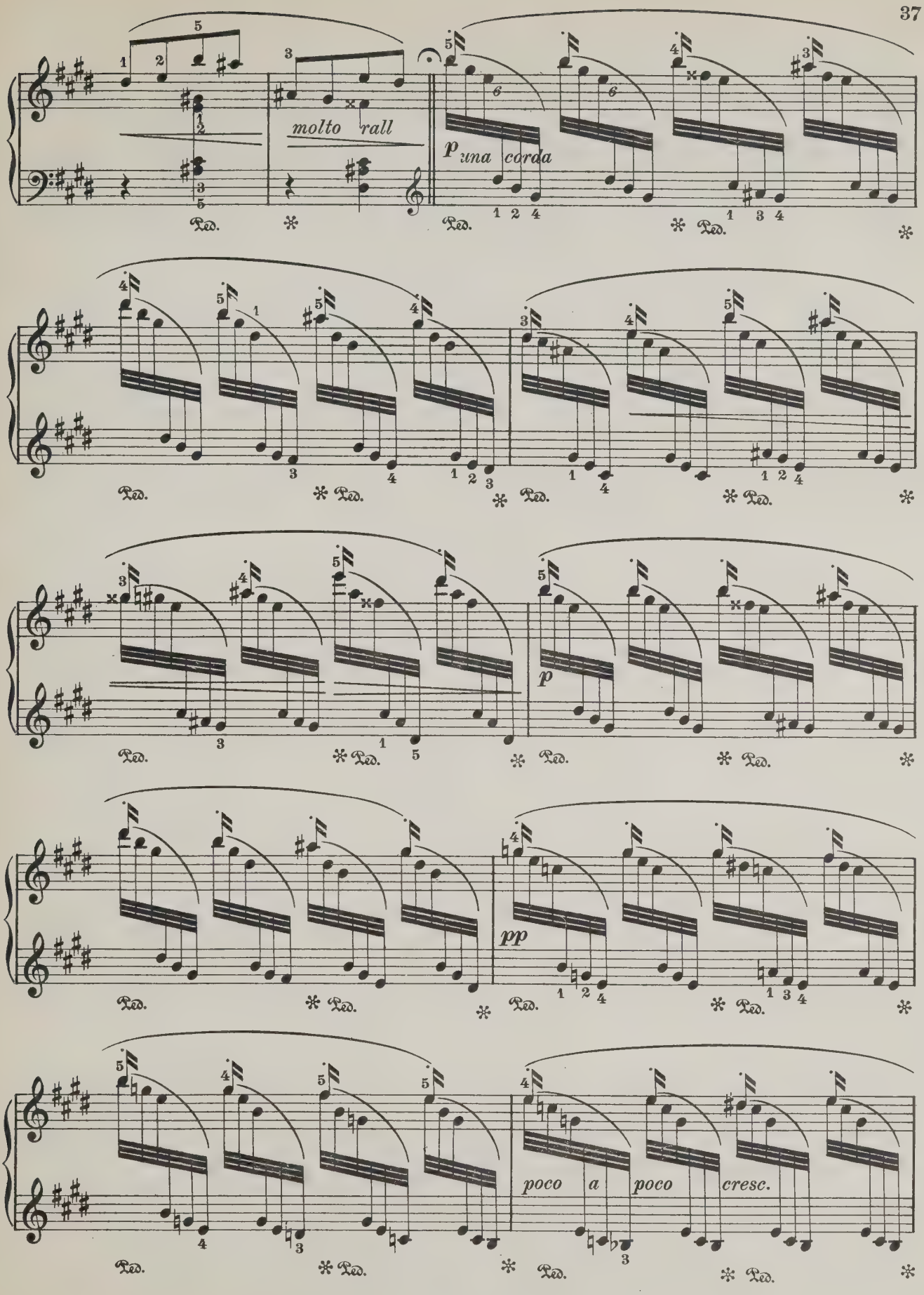
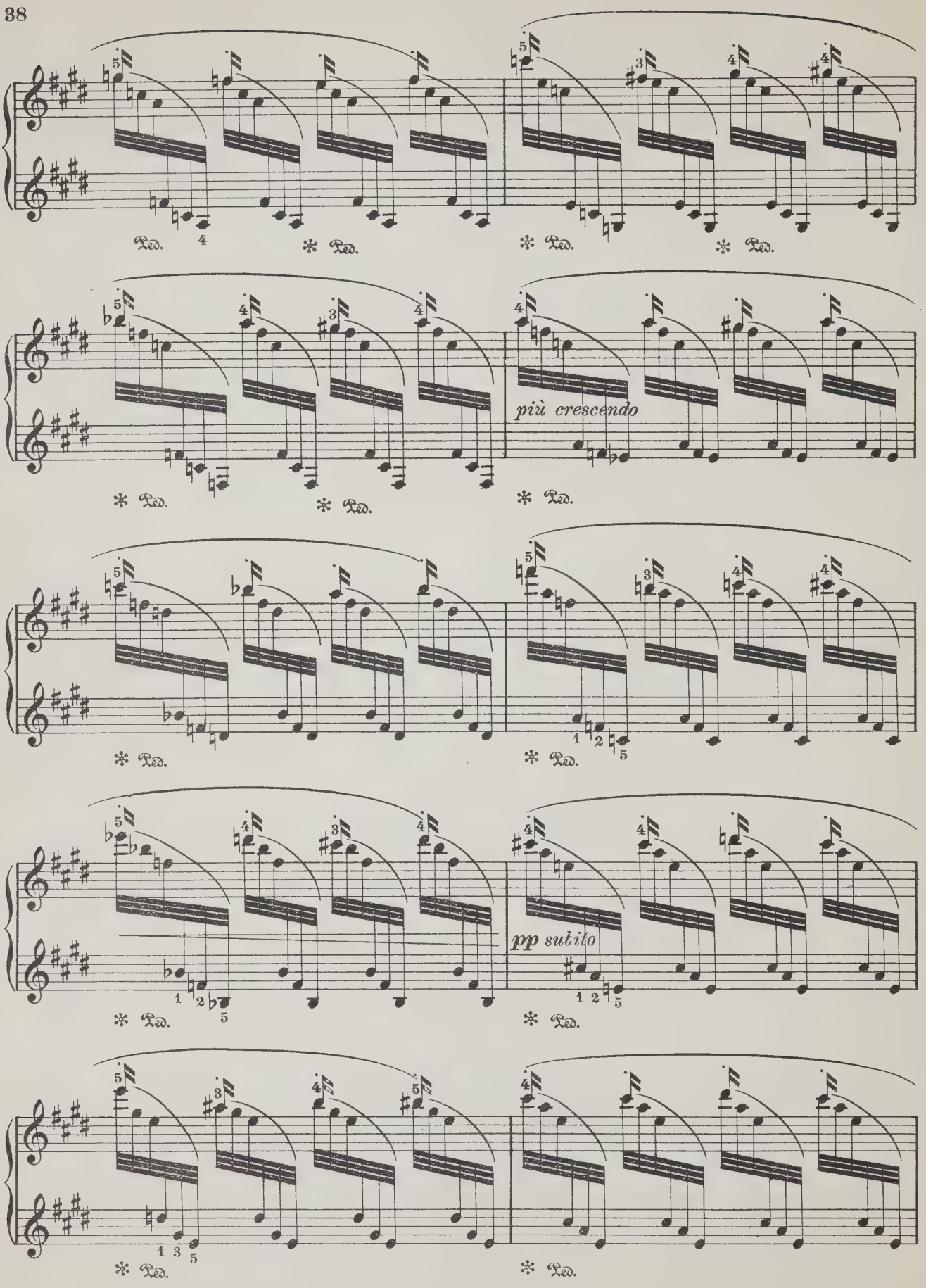
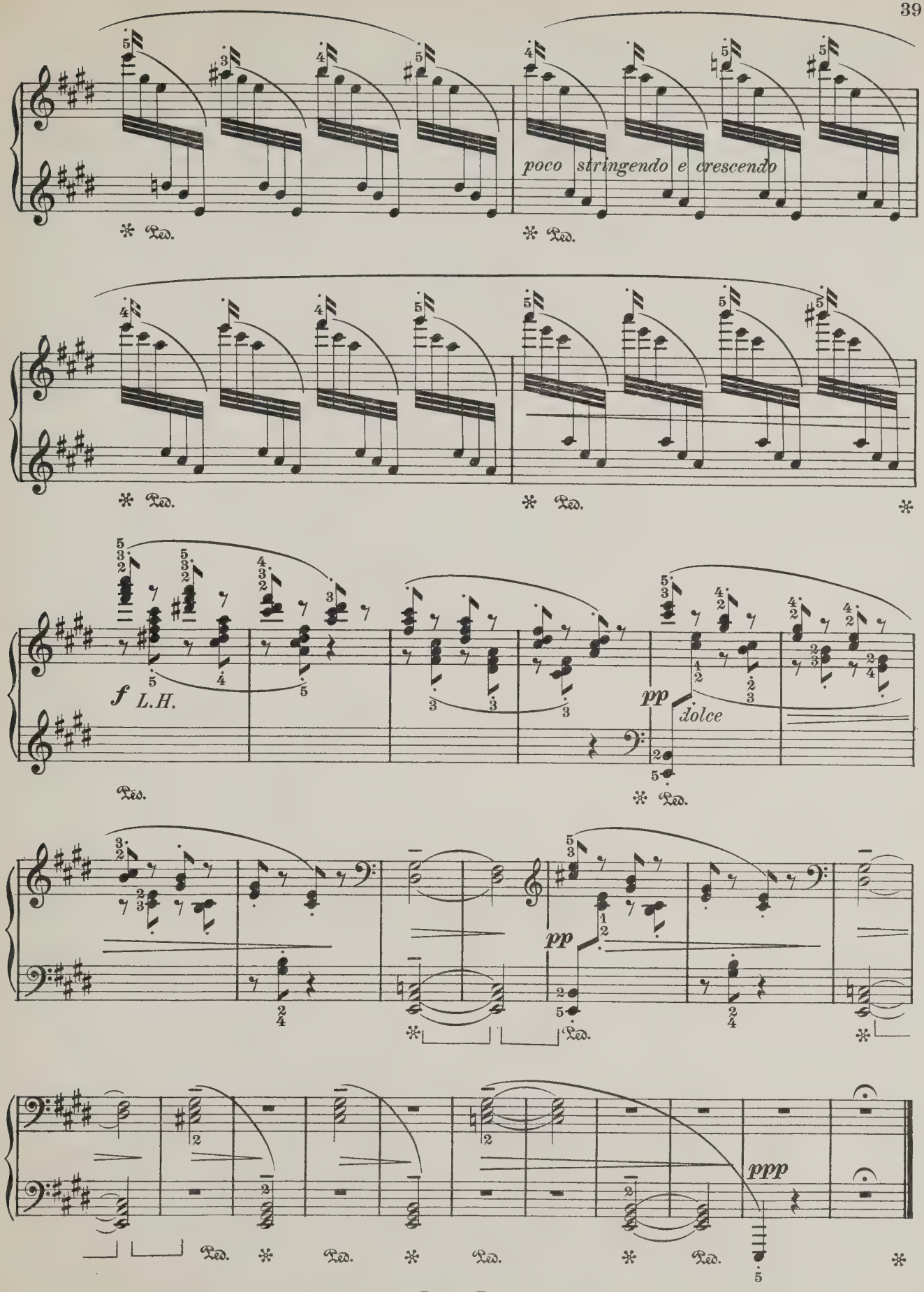

poco più forte


Ped.
pp
mf tre corde


molto rall
p una corda
p
pp
poco a poco cresc.
Ped.


più crescendo
pp subito

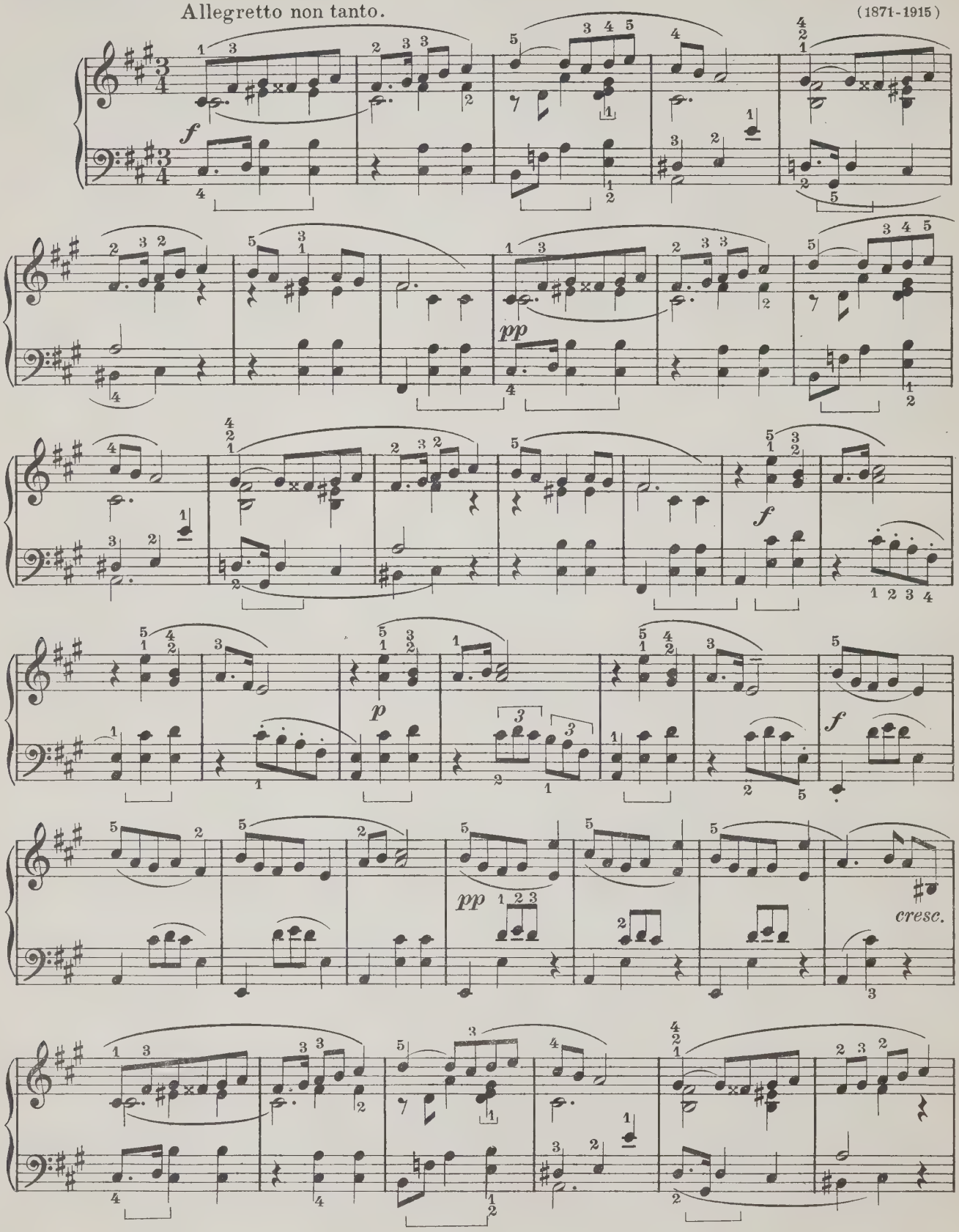

poco stringendo e crescendo
Ped.
f L.H.
pp dolce
pp
ppp

# Mazurka in F sharp minor.

Revised and Edited by
A. M. HENDERSON.

SCRIABIN.
(1871-1915)

Allegretto non tanto.

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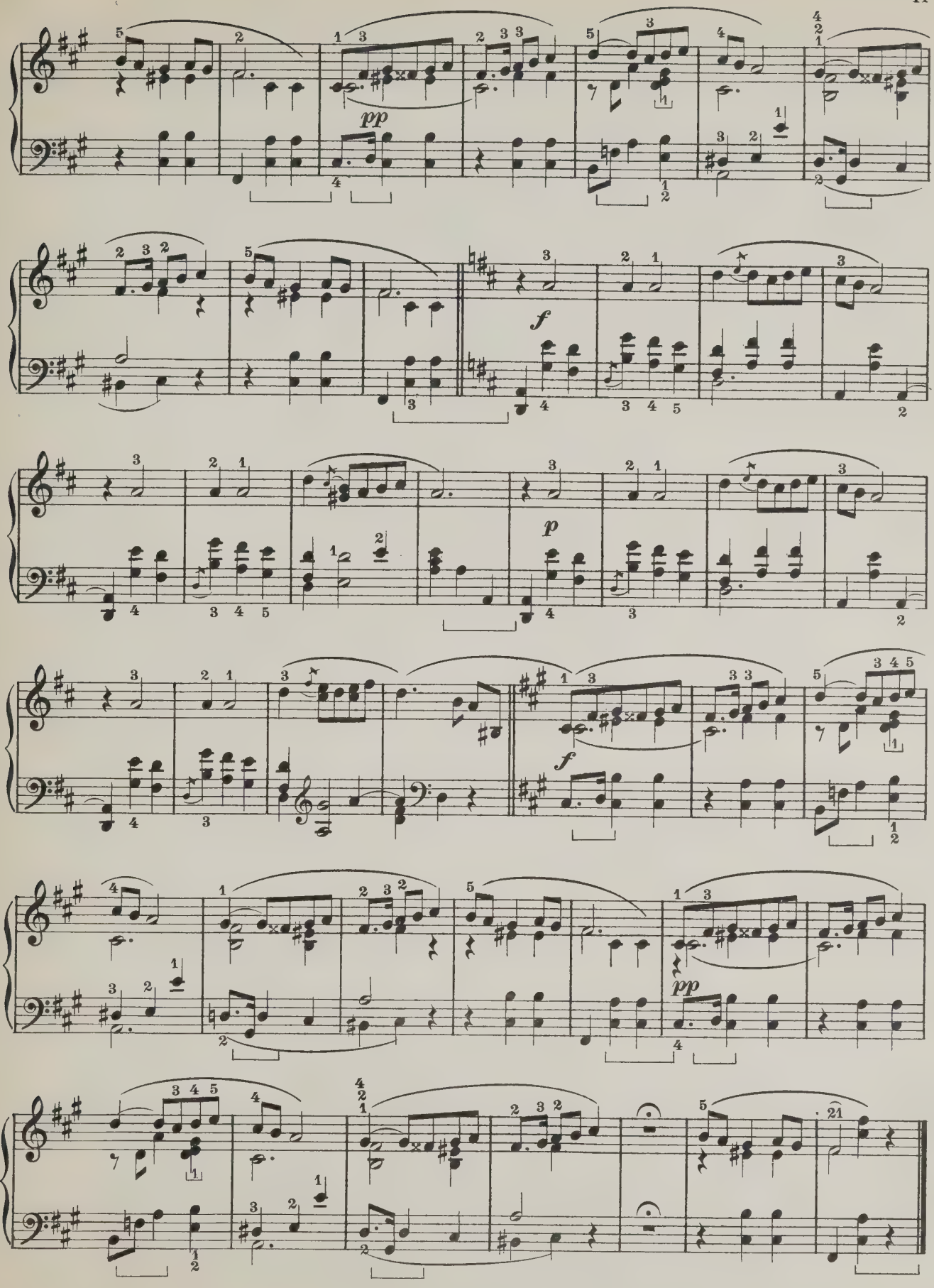
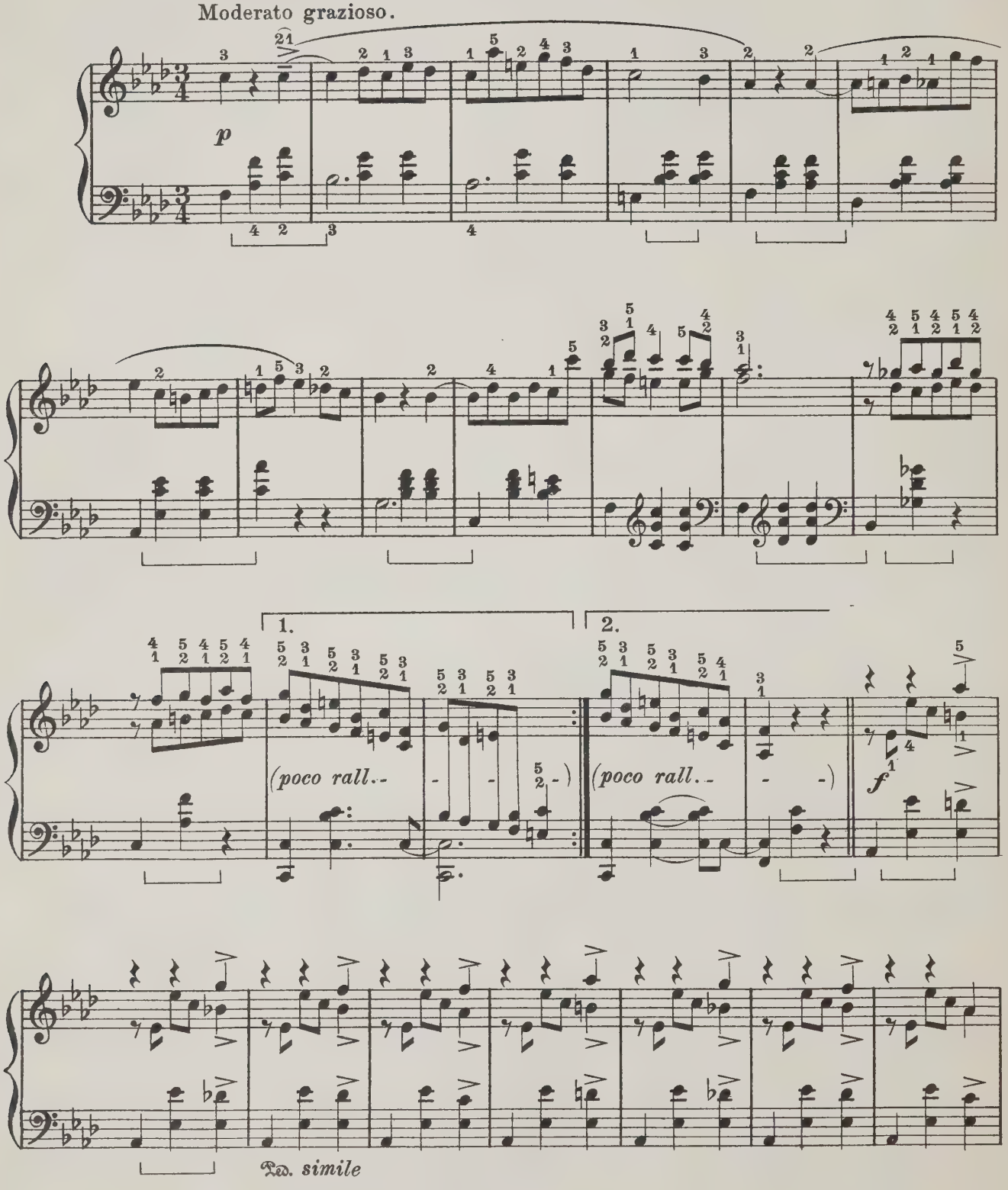

pp
f
p
f
pp

# Valse in F minor.

Revised and Edited by
A. M. HENDERSON.

SCRIABIN.
(1871-1915)

Moderato grazioso.

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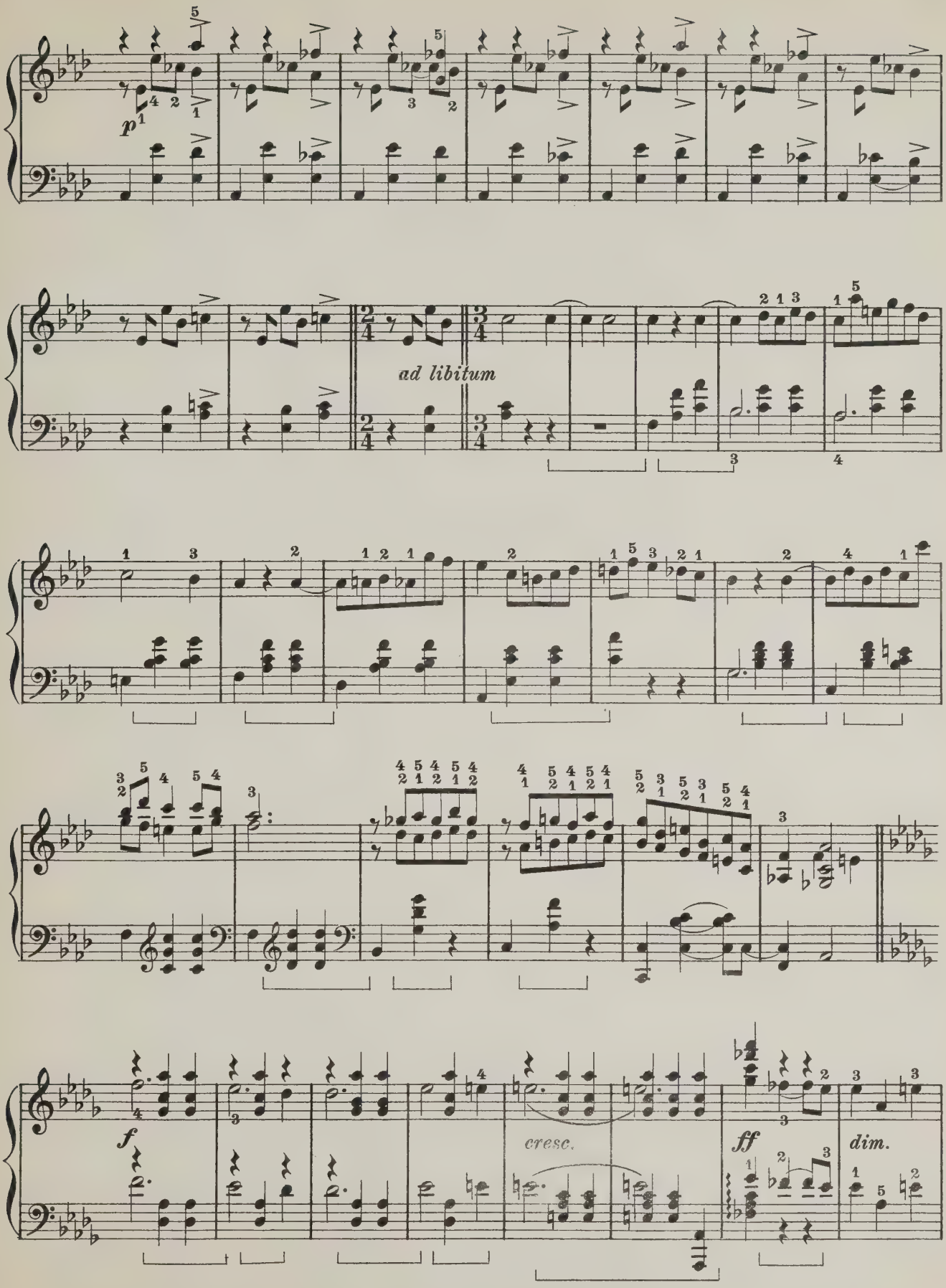
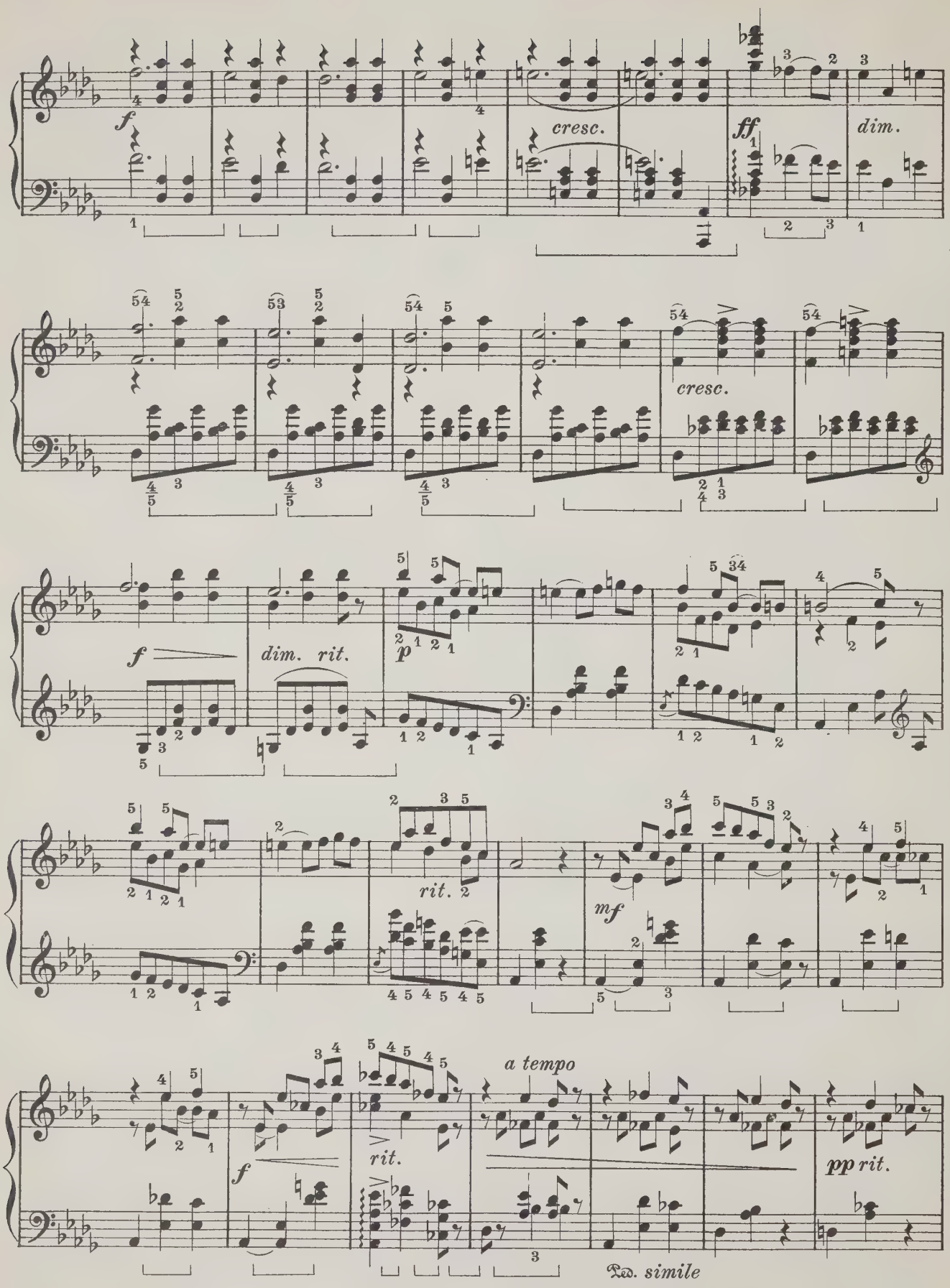
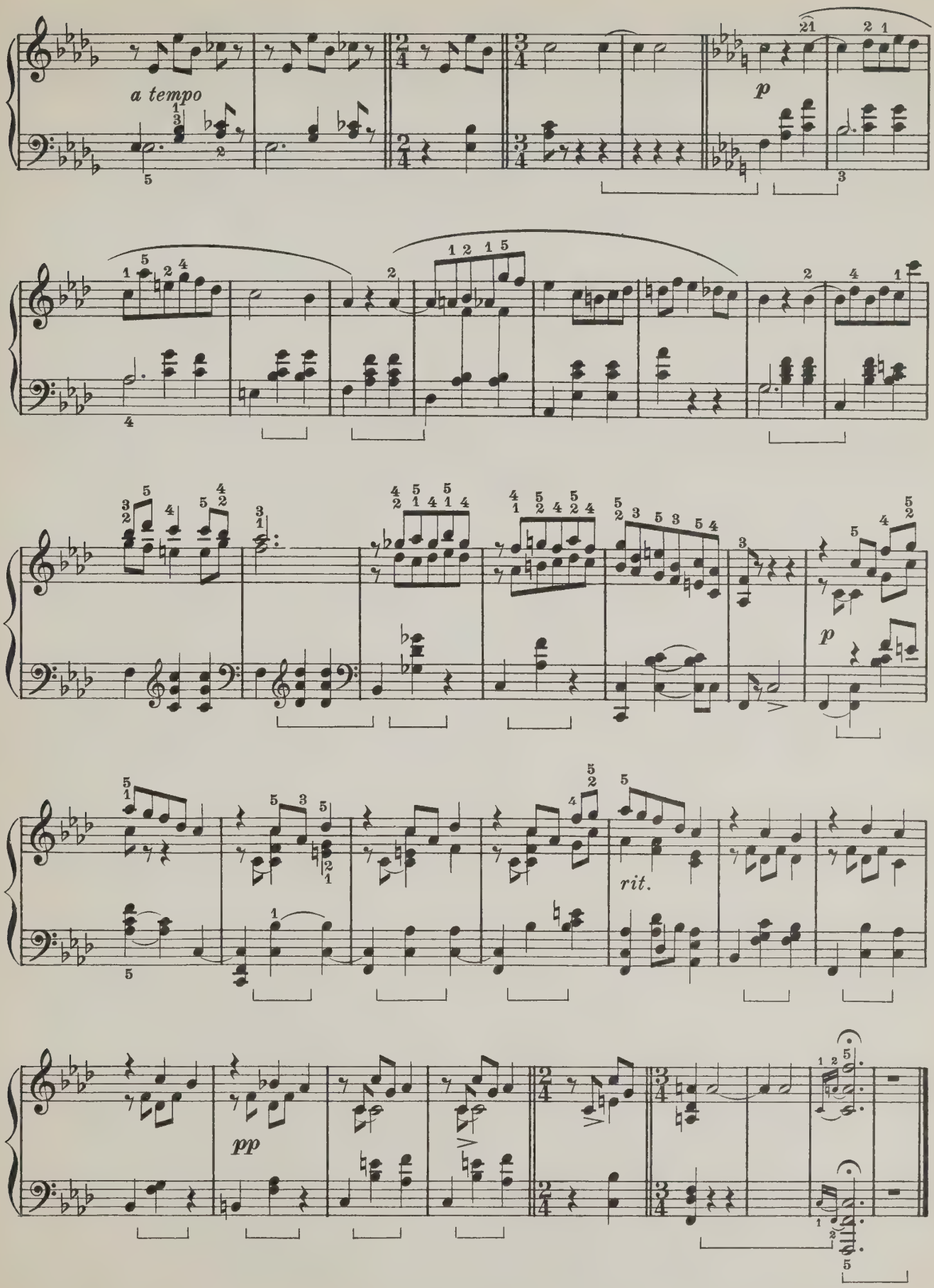

p
ad libitum
f
cresc.
ff
dim.


f
cresc.
ff
dim.
cresc.
f
dim. rit.
p
rit.
mf
f
rit.
a tempo
pp rit.
Ped. simile

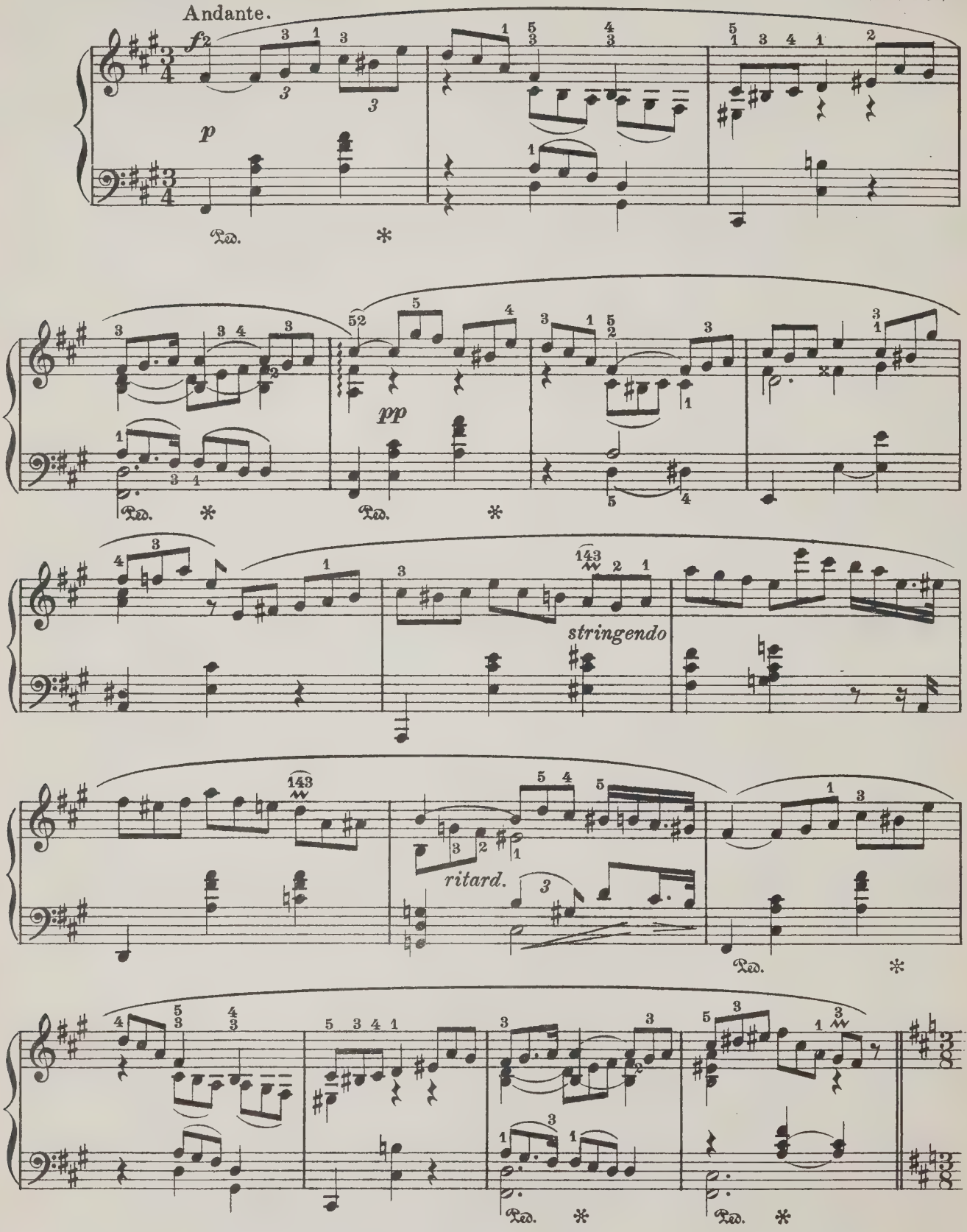

a tempo
p
rit.
pp

# Nocturne.

(F sharp minor.)

Revised and Edited by
A. M. HENDERSON.

SCRIABIN.
(1871-1915)

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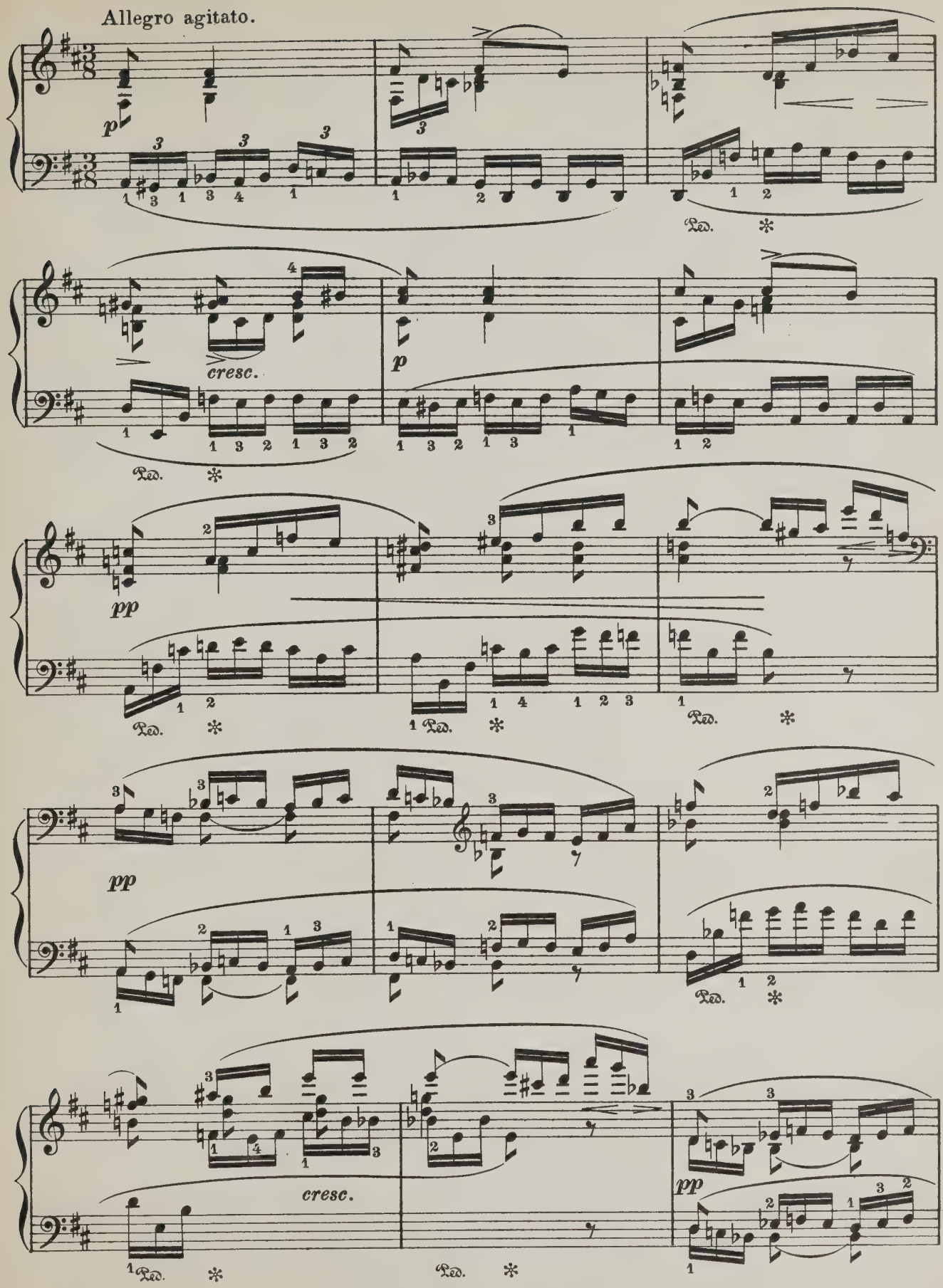
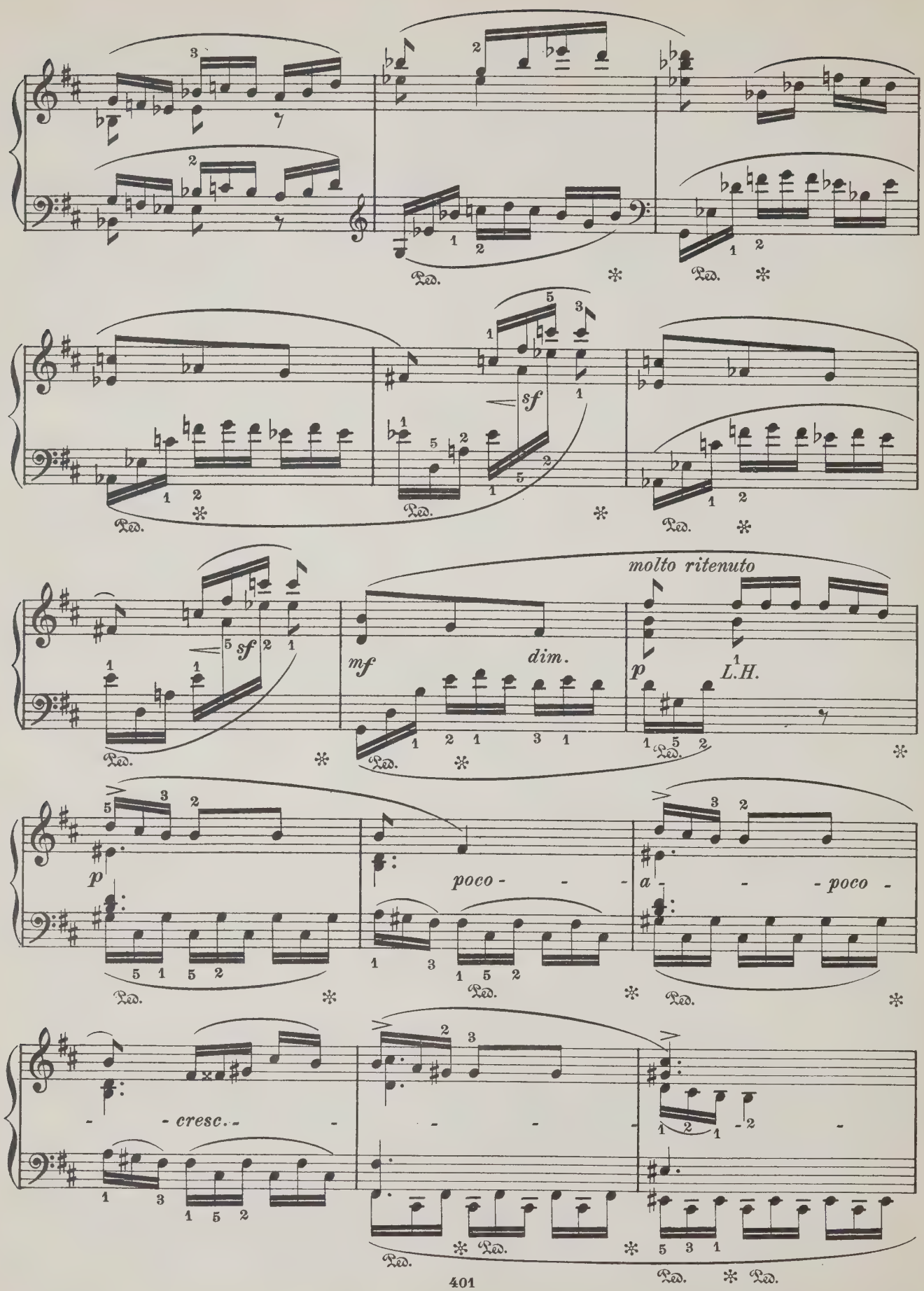
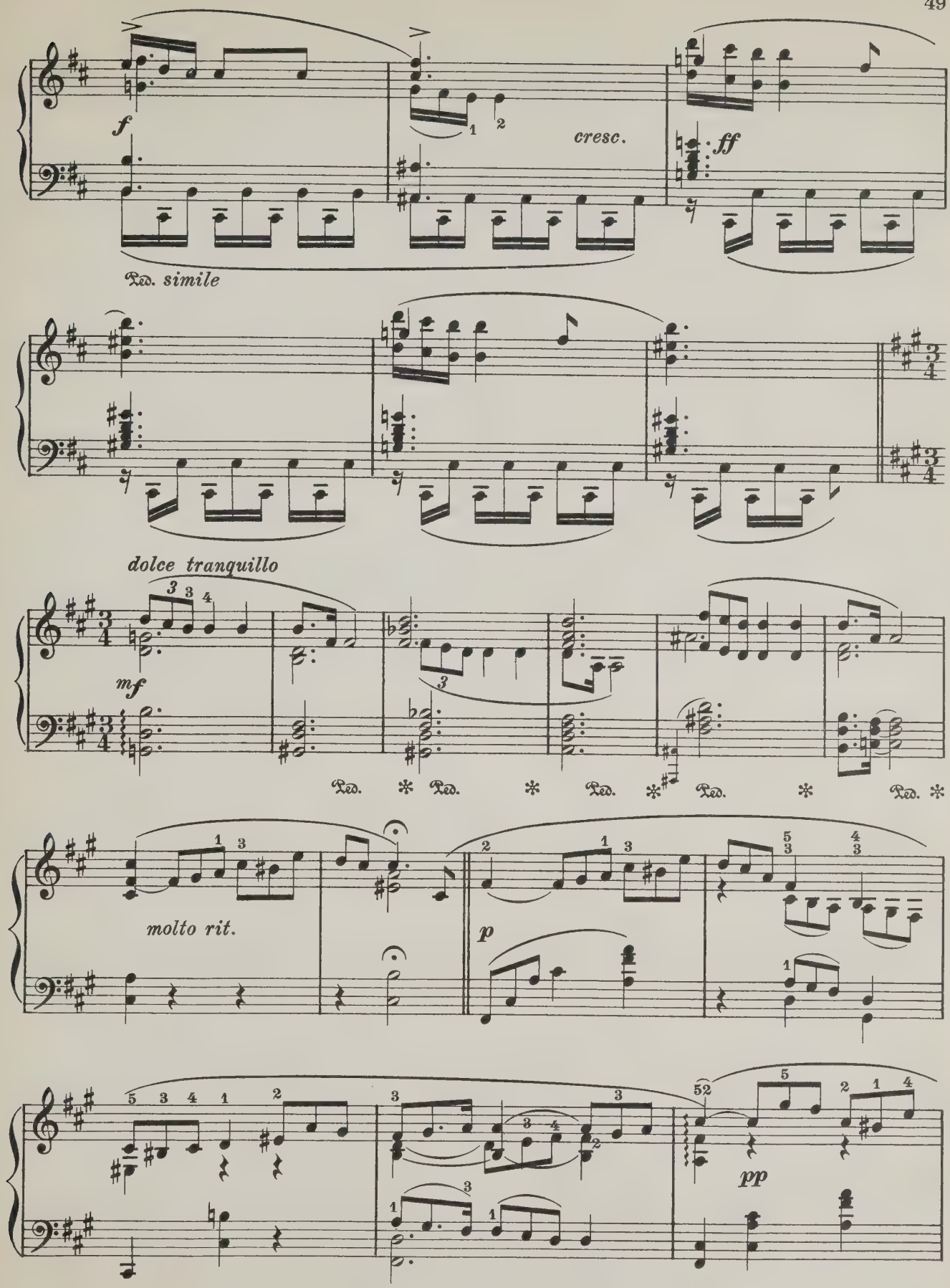
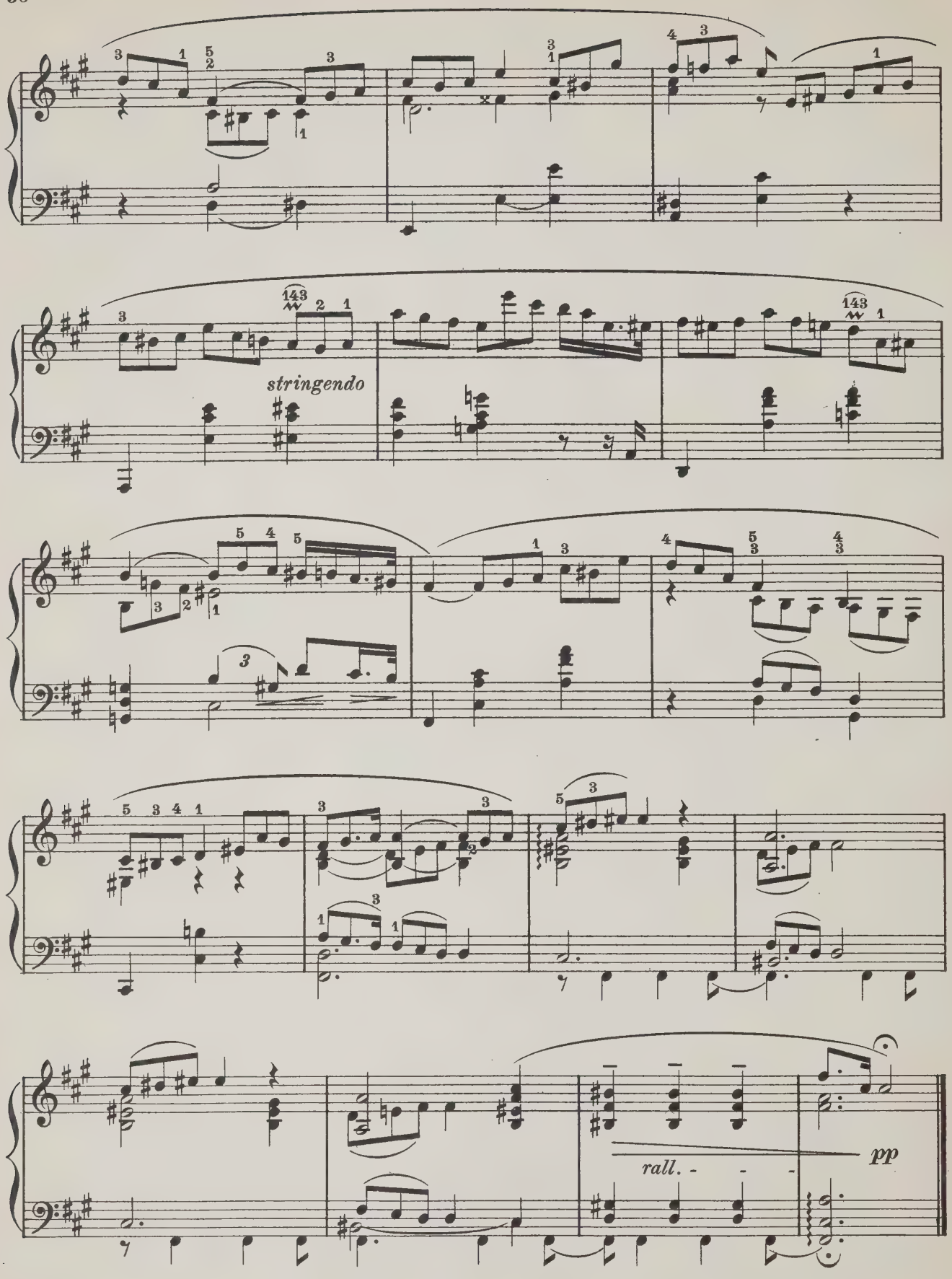

Allegro agitato.
p
cresc.
p
pp
pp
cresc.
pp
Ped.


sf
sf
molto ritenuto
mf
dim.
p
L.H.
p
poco - - - a - - - poco -
- cresc.. -


f
cresc.
ff
Ped. simile
dolce tranquillo
mf
Ped. * Ped. * Ped. * Ped. * Ped. *
molto rit.
p
pp

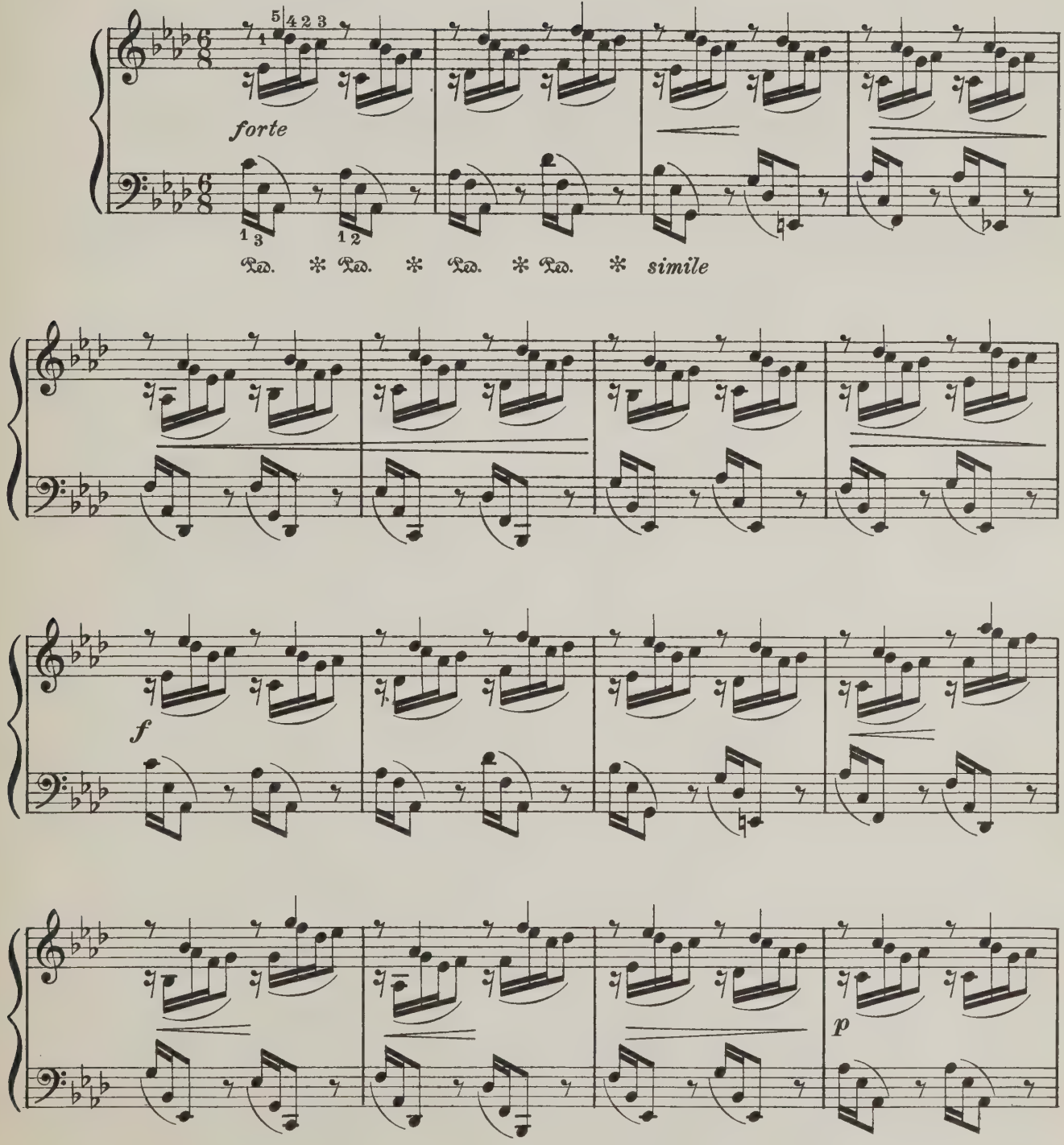

stringendo
rall. -
pp

# Prelude in A flat.

Revised and Edited by
A. M. HENDERSON.

H. PACHULSKI.
(1859 - )

Presto agitato.

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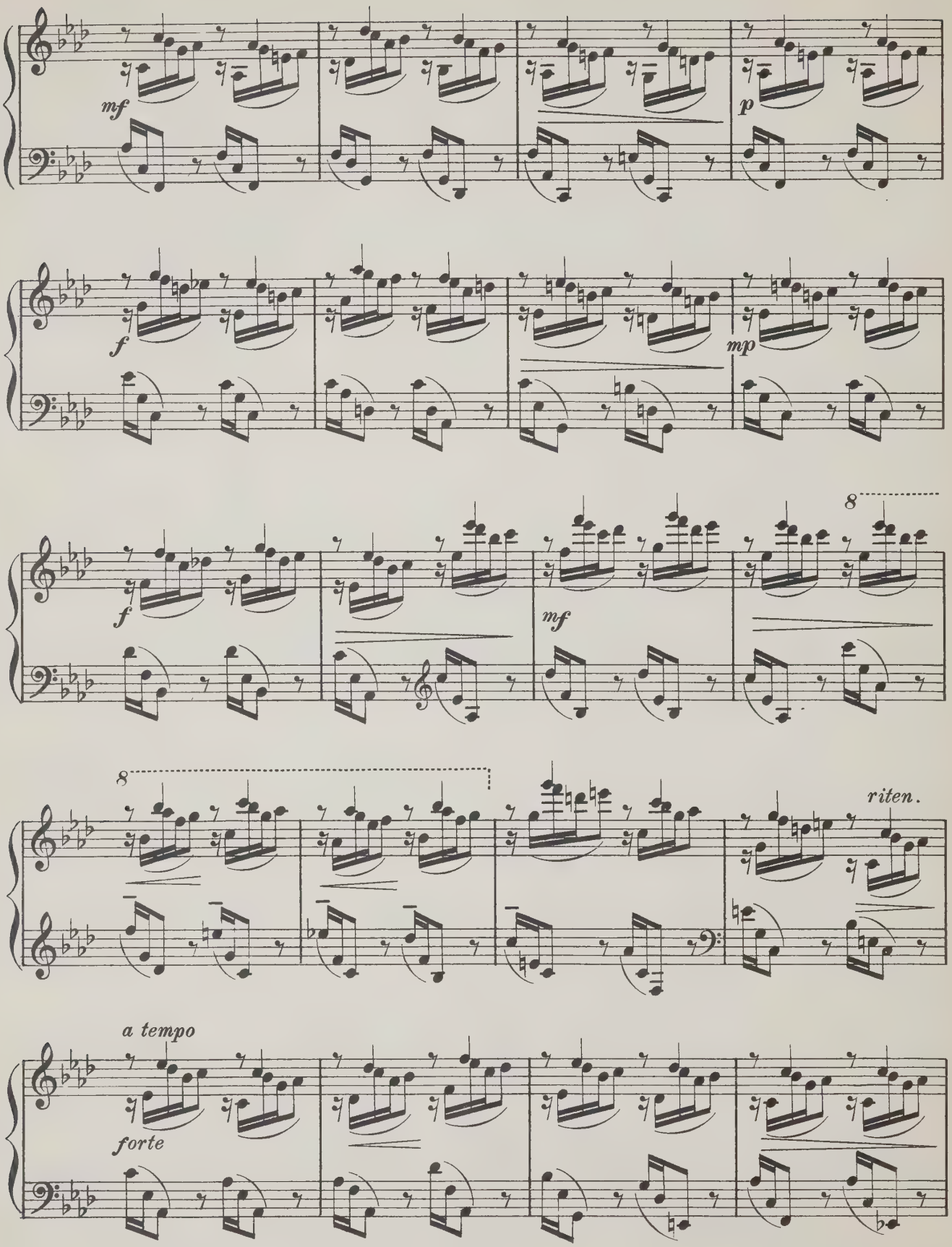
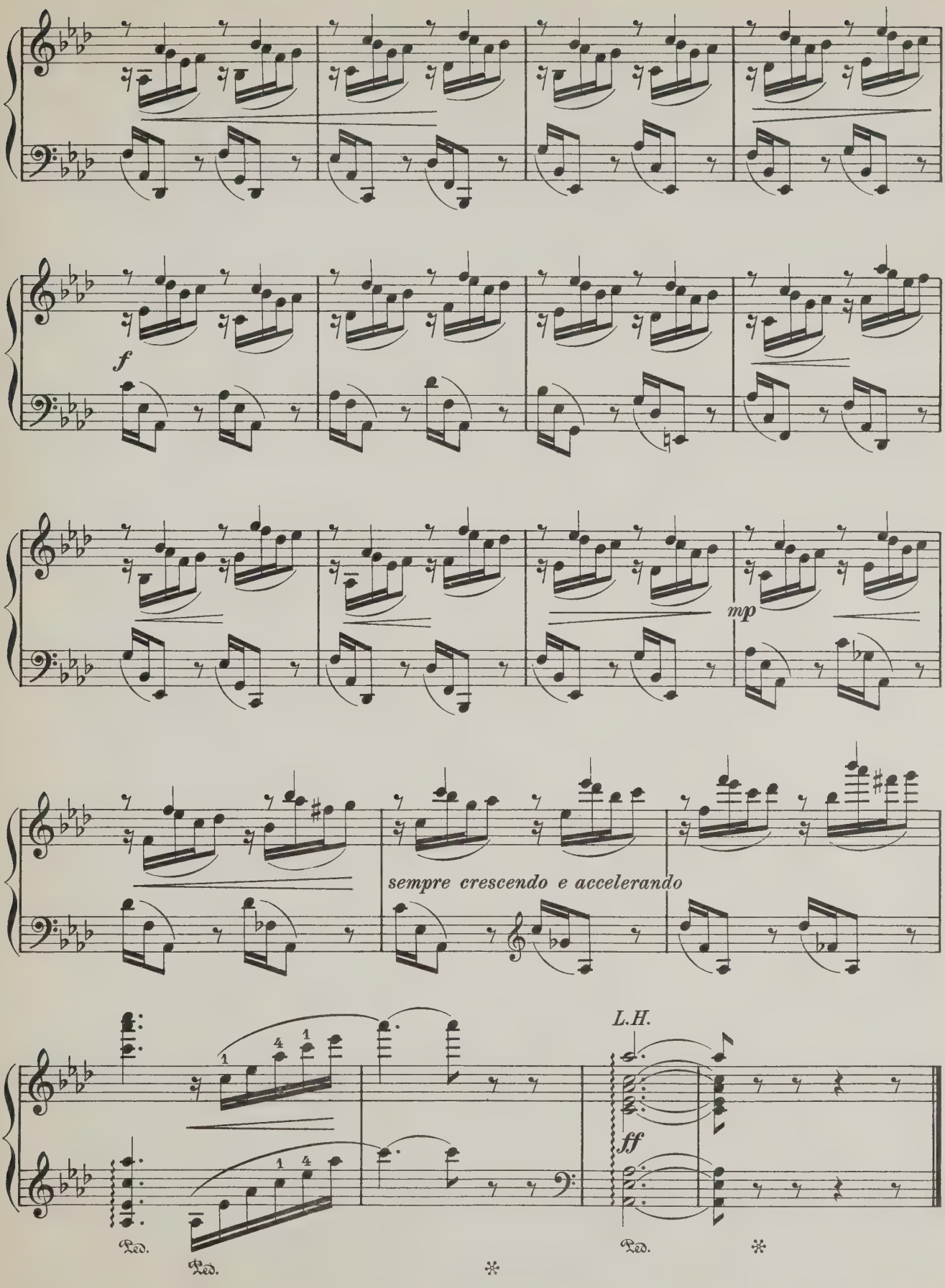

mf
p
f
mp
f
mf
8
8
riten.
a tempo
forte

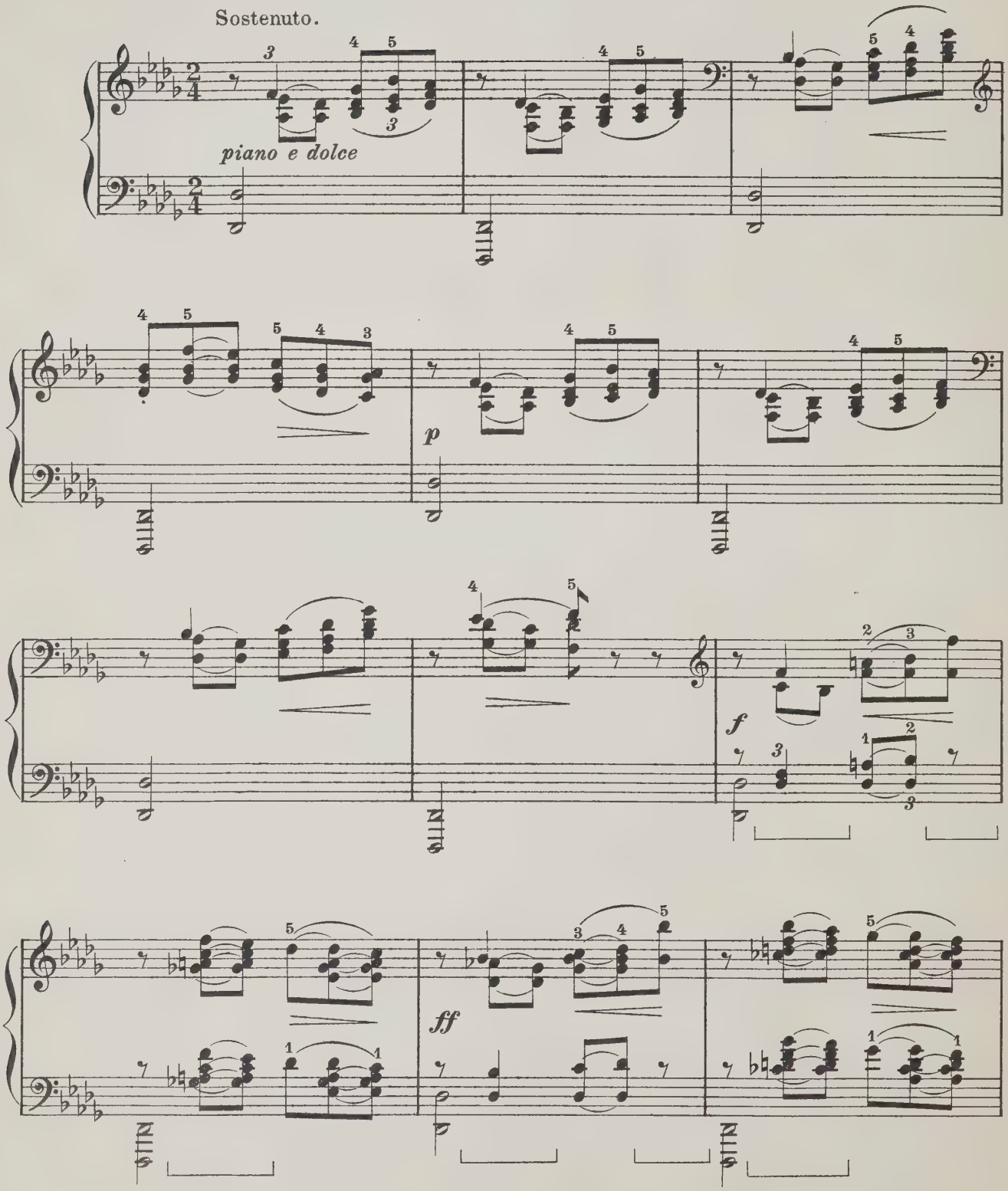

f
mp
sempre crescendo e accelerando
L.H.
ff
Ped.
Ped.
Ped.

# Prelude in D flat.

(On a "Pedal-point")

Revised and Edited by
A. M. HENDERSON.

H. PACHULSKI.
(1859- )

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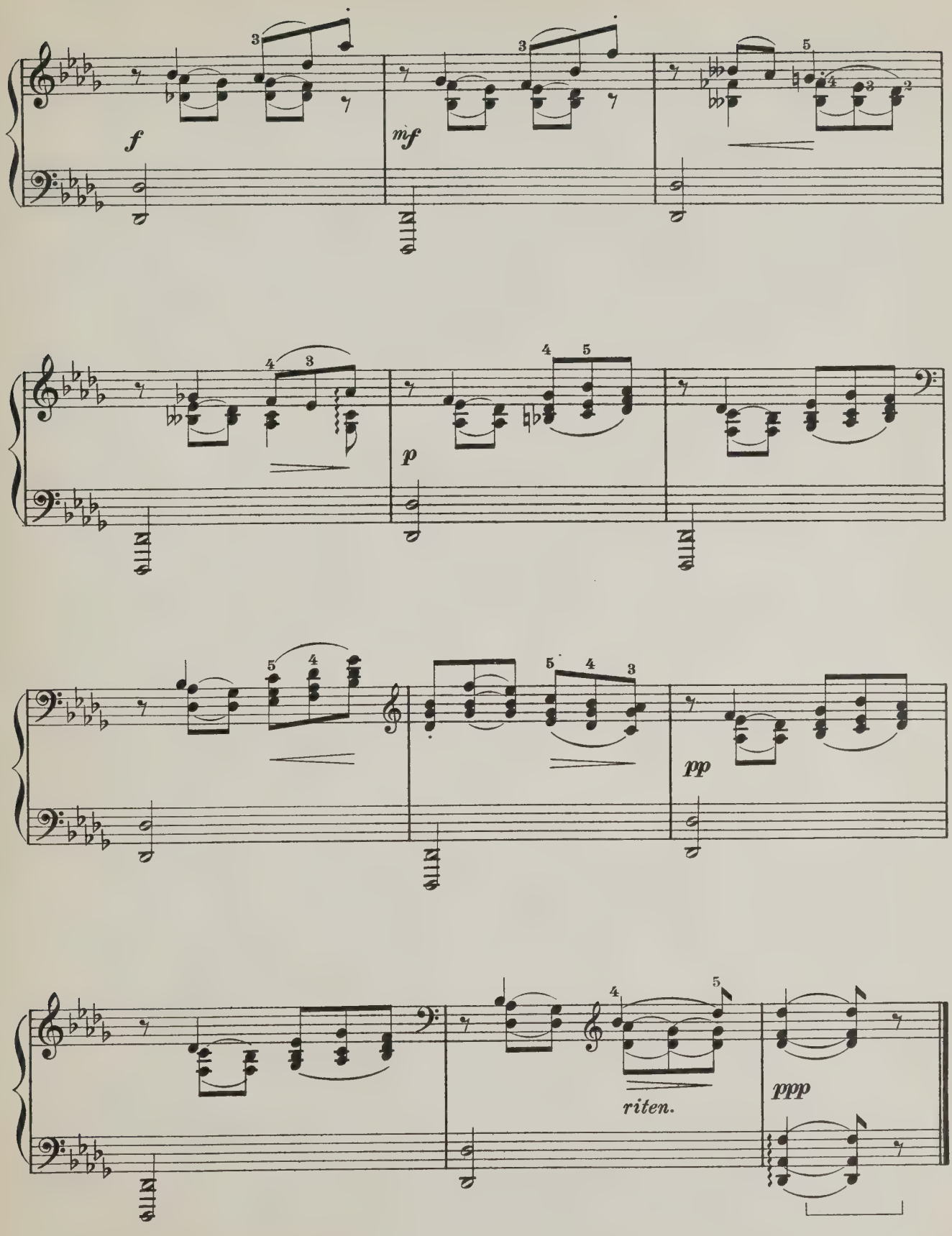
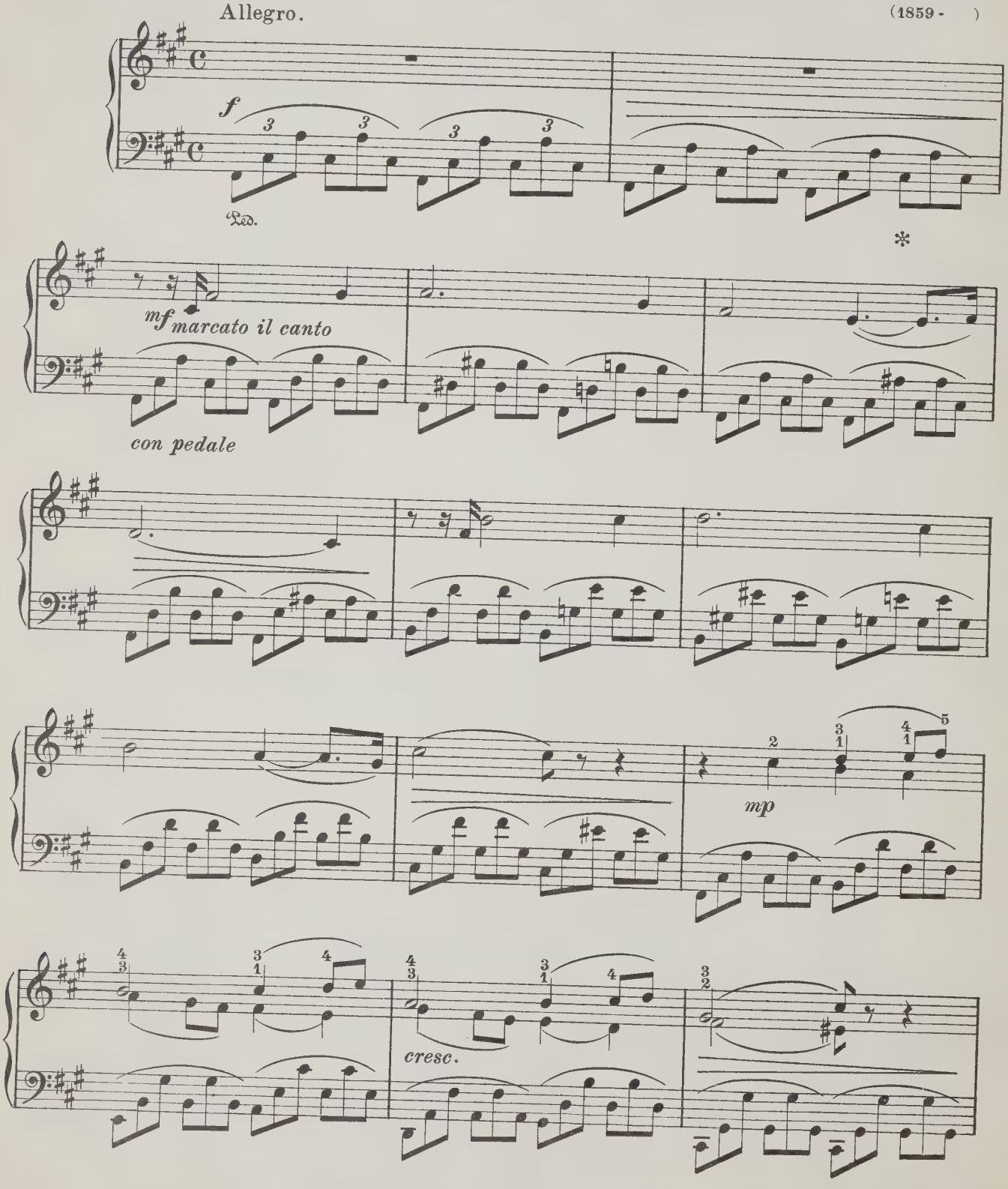

f
mf
p
pp
riten.
ppp

# Impromptu.

(À la Schumann.)

Revised and Edited by
A. M. HENDERSON.

H. PACHULSKI.
(1859- )

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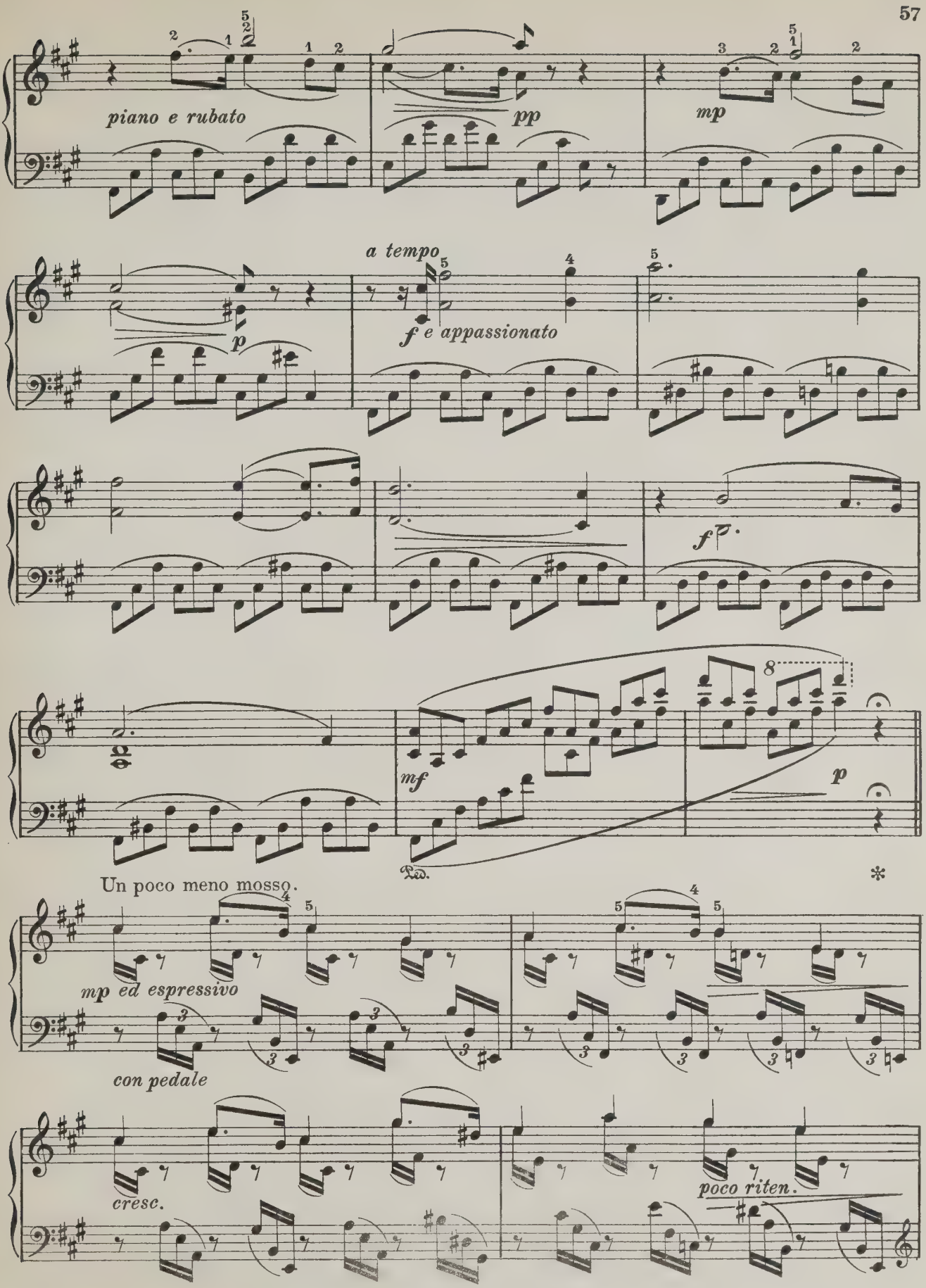
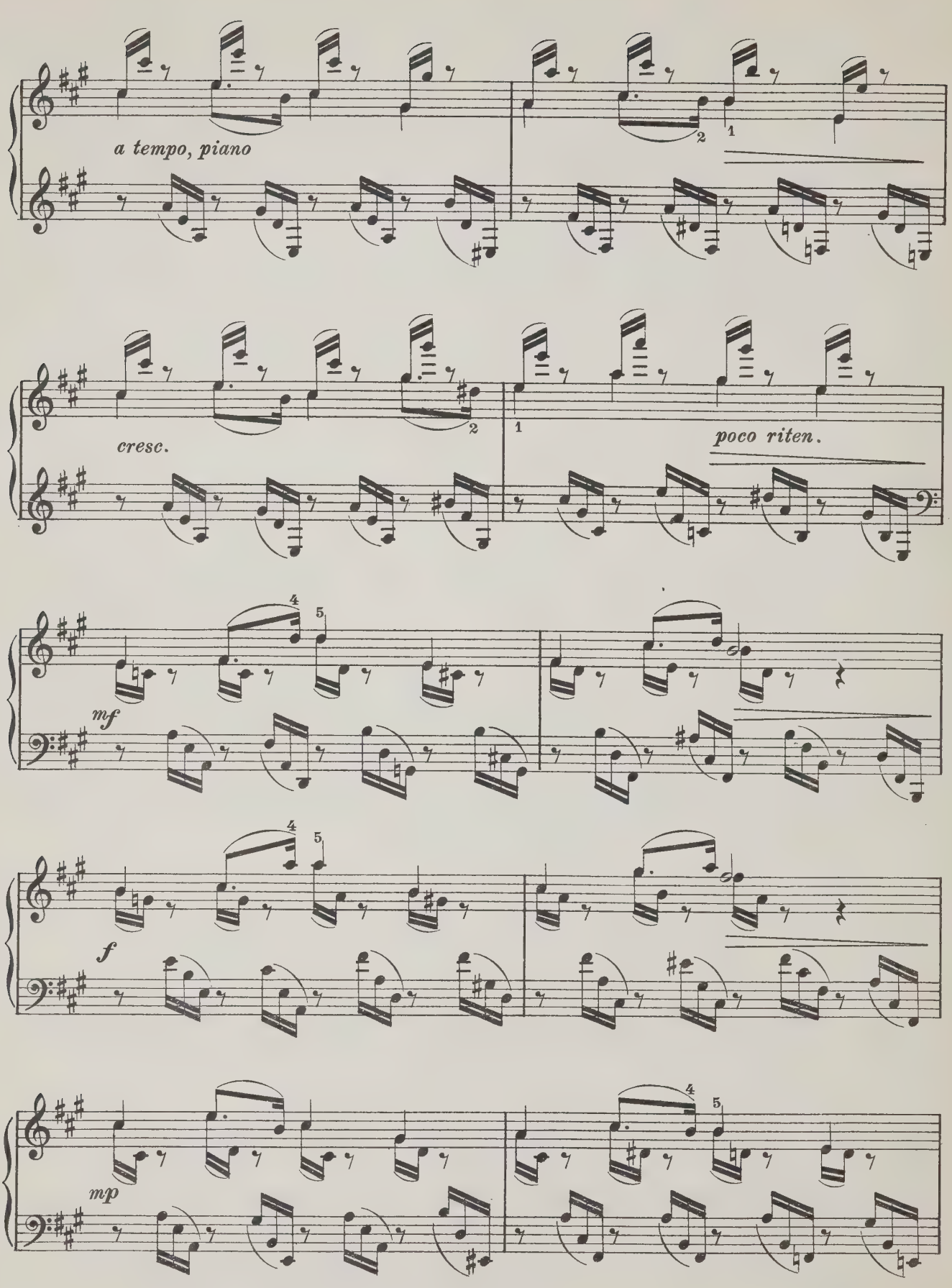
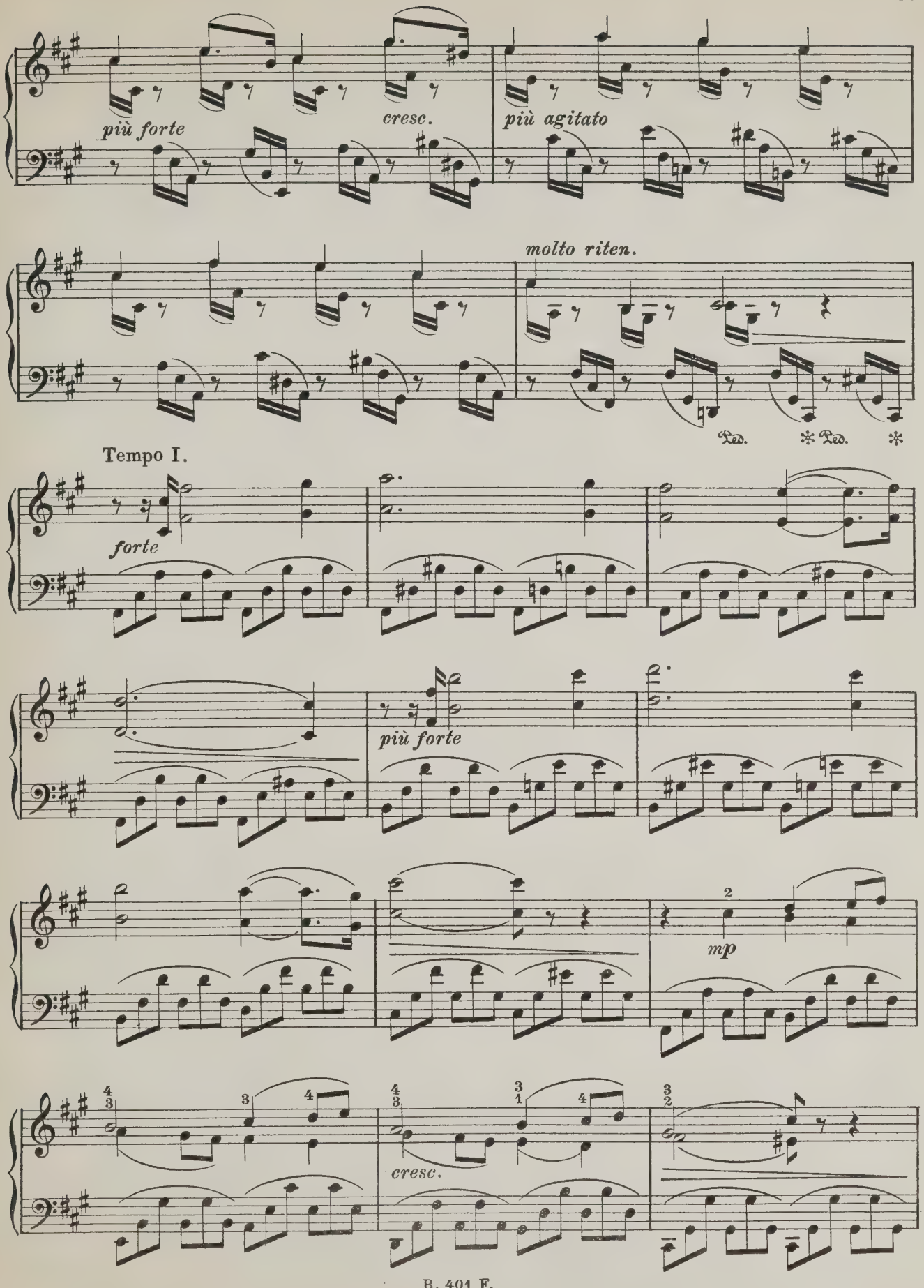
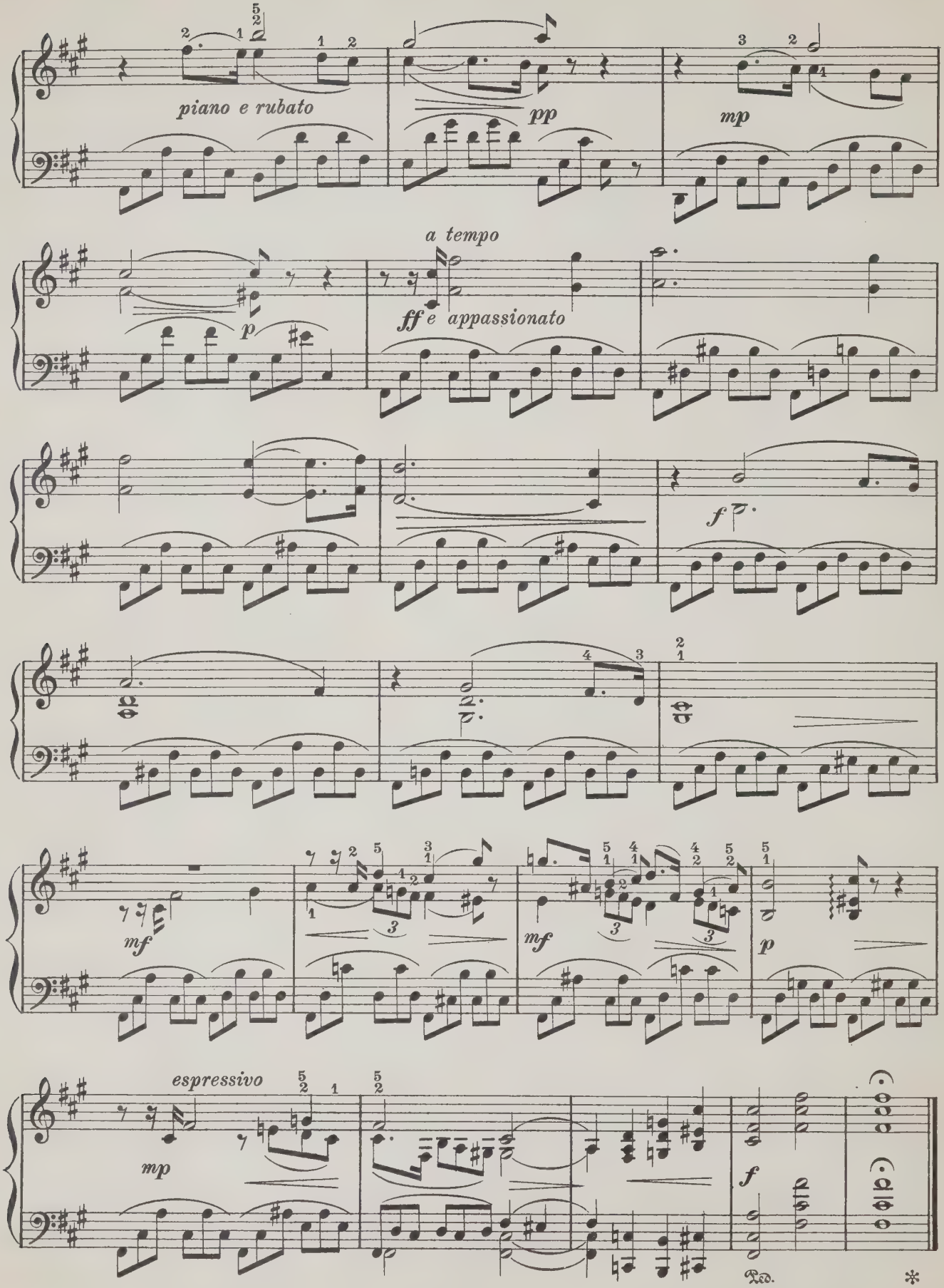

piano e rubato
pp
mp
a tempo
p
f e appassionato
f
mf
8
p
Ped.
*
Un poco meno mosso.
mp ed espressivo
con pedale
cresc.
poco riten.


a tempo, piano
cresc.
poco riten.
mf
f
mp


più forte
cresc.
più agitato
molto riten.
Ped. * Ped. *
Tempo I.
forte
più forte
mp
cresc.

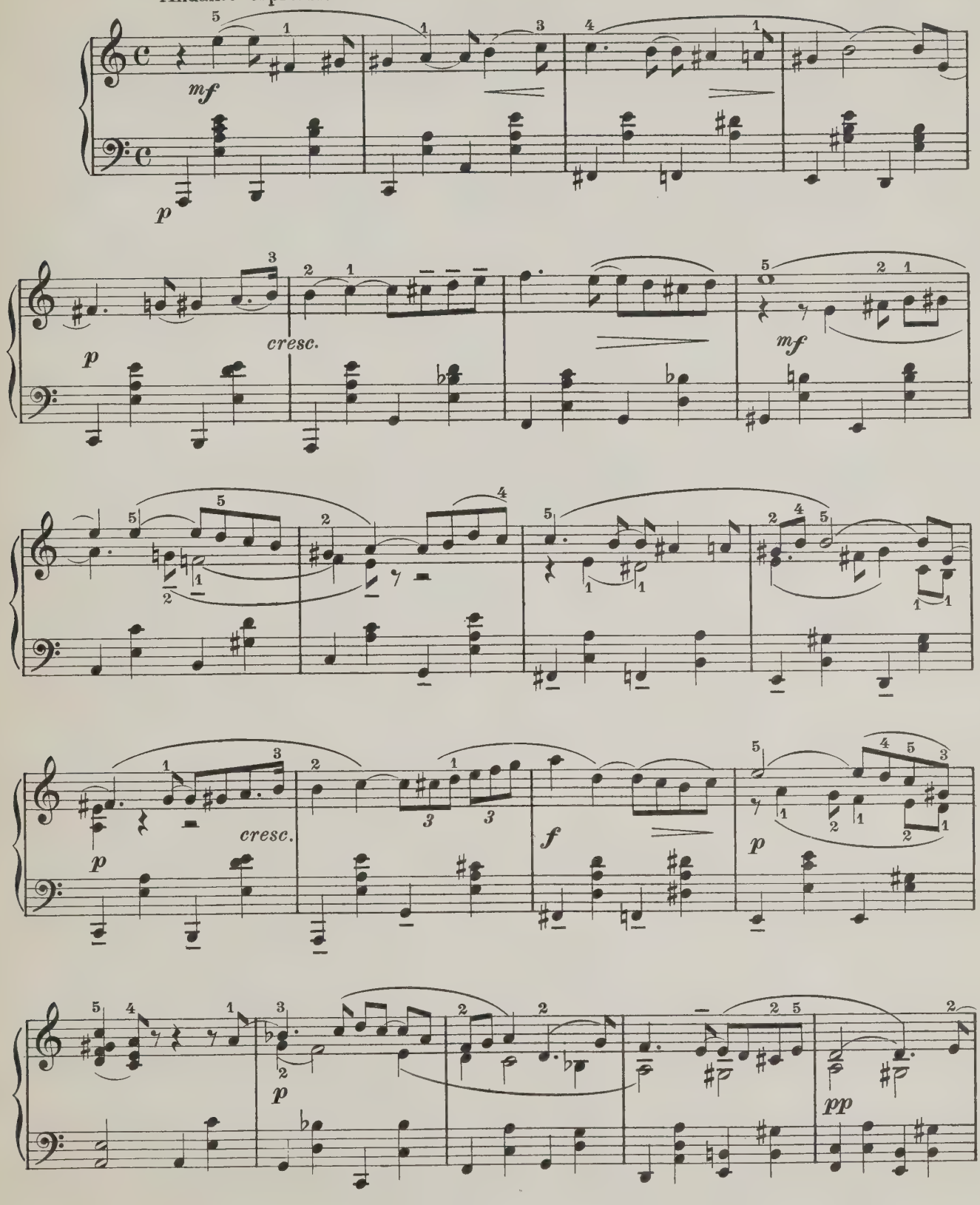

piano e rubato
pp
mp
a tempo
ff e appassionato
p
f
mf
mf
p
espressivo
mp
f
Ped.
*

# Nocturne.

Revised and Edited by
A. M. HENDERSON

RACHMANINOFF.
(1873- )

Andante espressivo.

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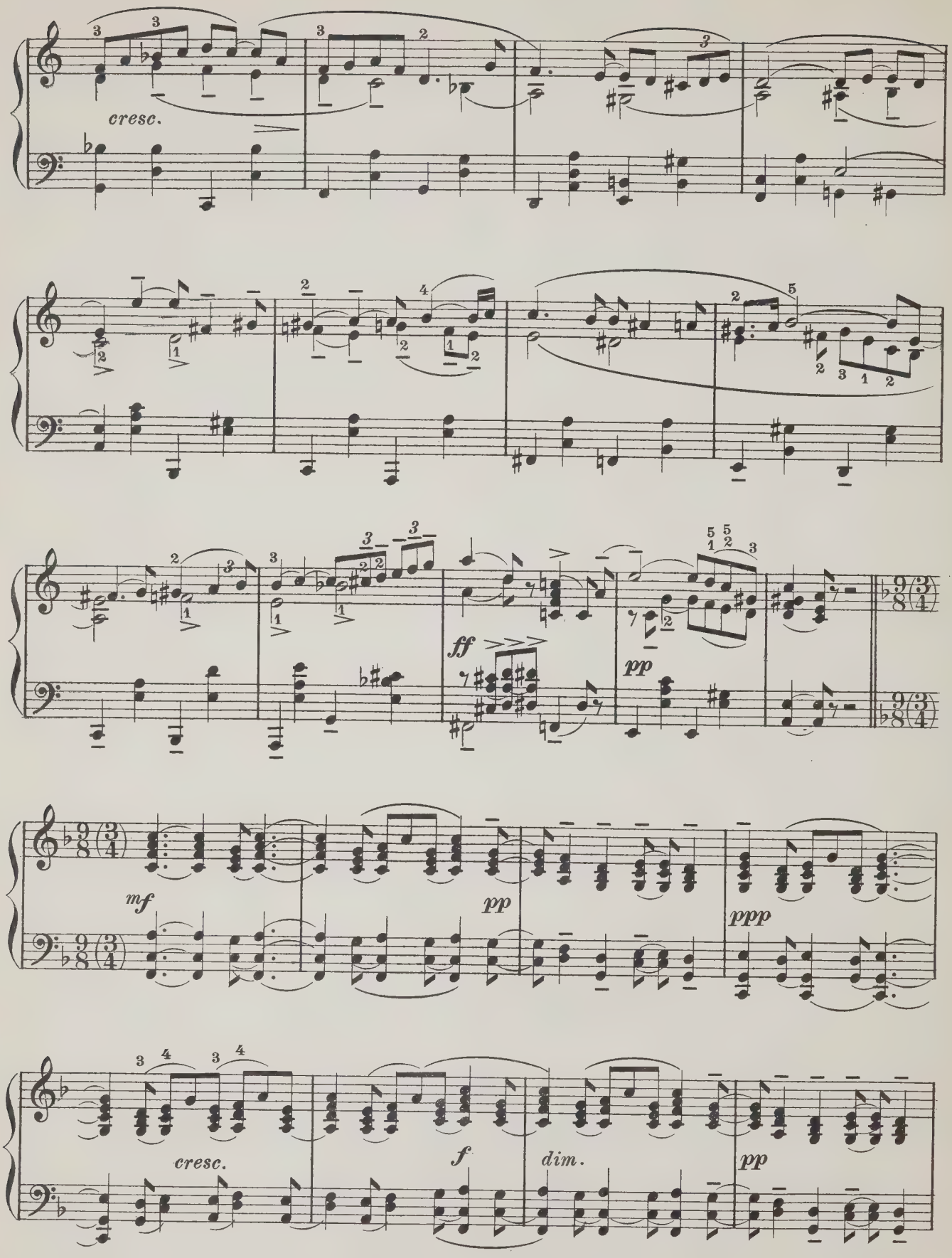
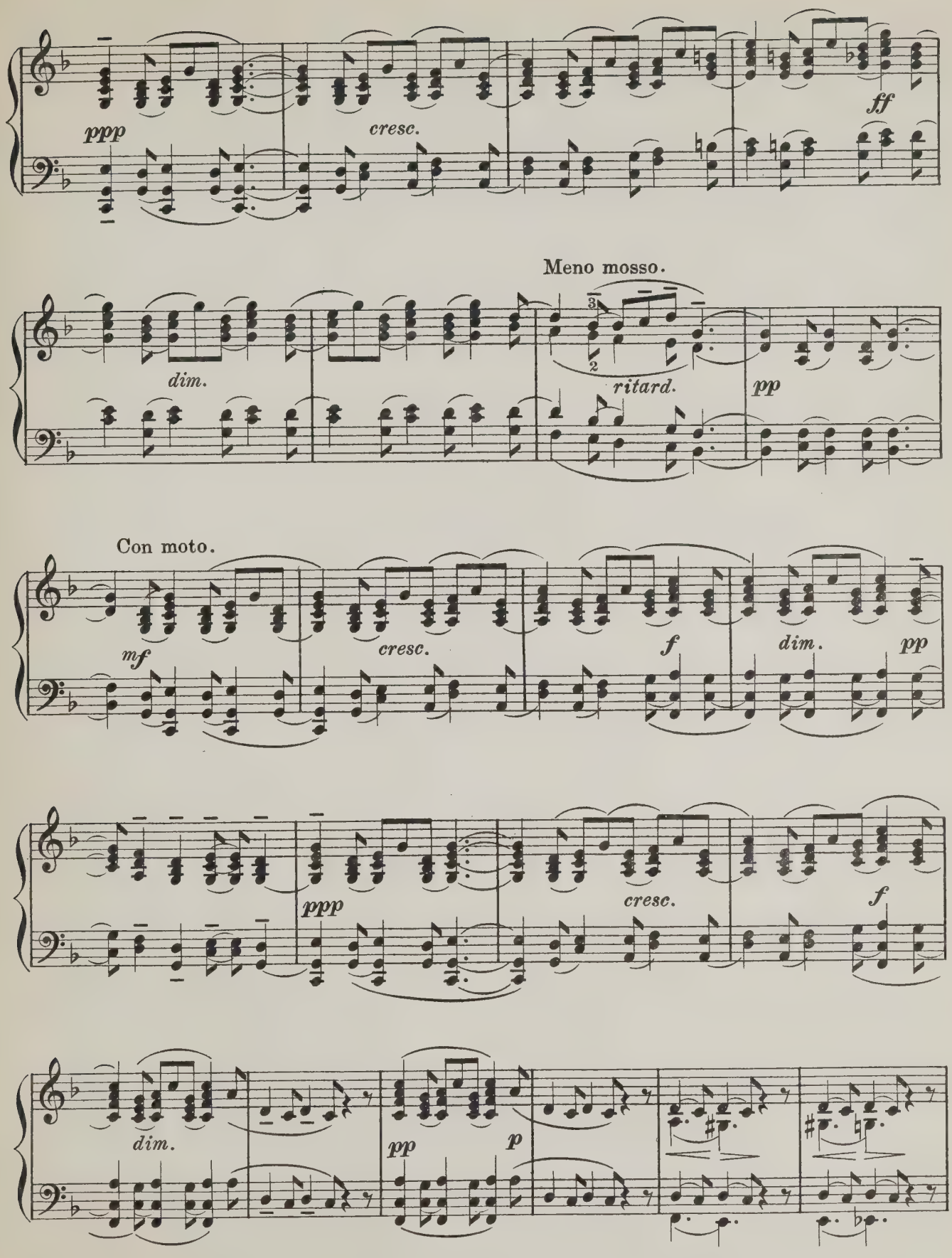
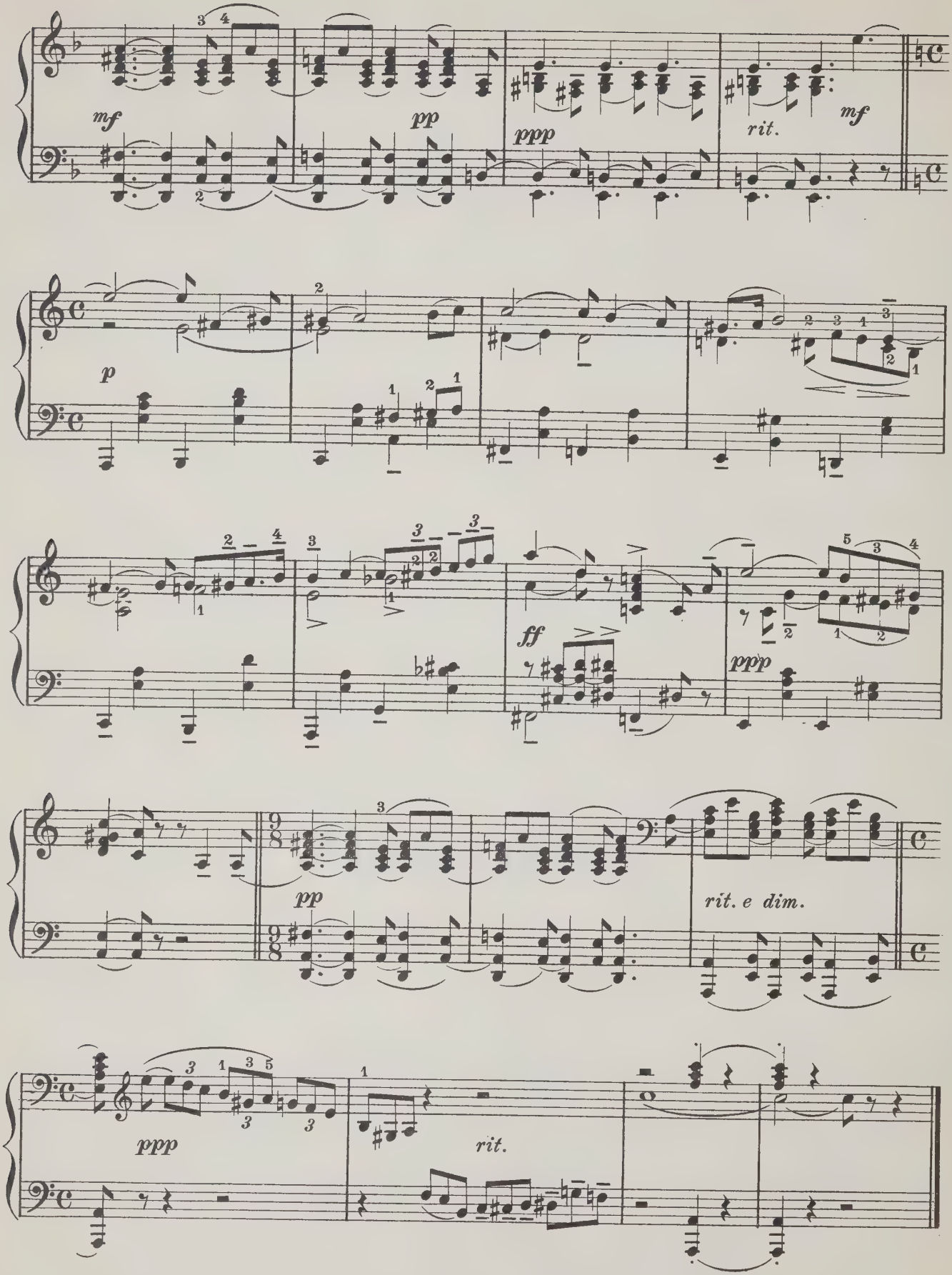

cresc.
ff
pp
mf
pp
ppp
cresc.
f
dim.
pp

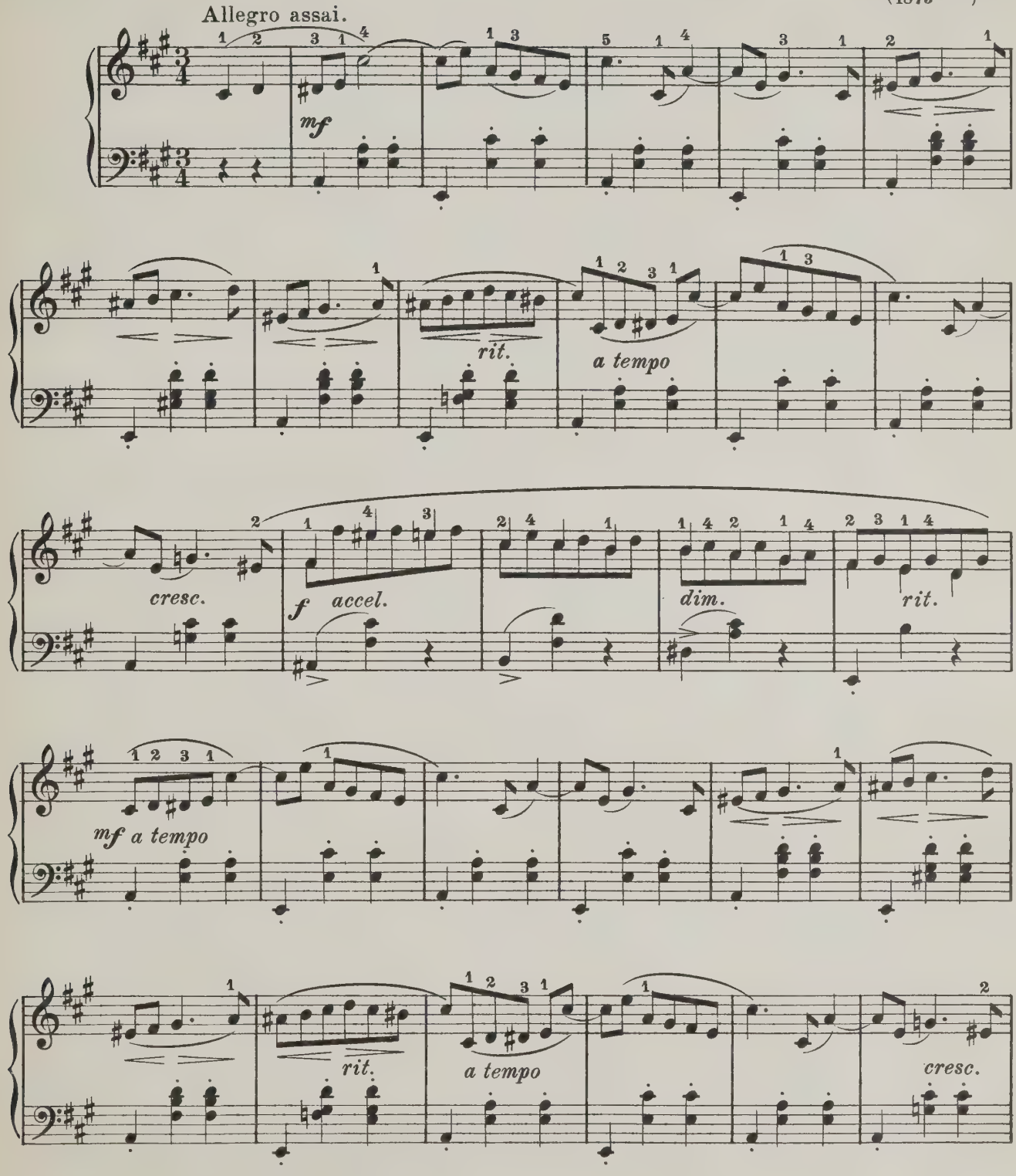

ppp
cresc.
ff
Meno mosso.
dim.
ritard.
pp
Con moto.
mf
cresc.
f
dim.
pp
ppp
cresc.
f
dim.
pp
p


mf
pp
ppp
rit.
mf
p
ff
ppp
pp
rit. e dim.
ppp
rit.

# Valse.

Revised and Edited by
A. M. HENDERSON.

RACHMANINOFF.
(1873 - )

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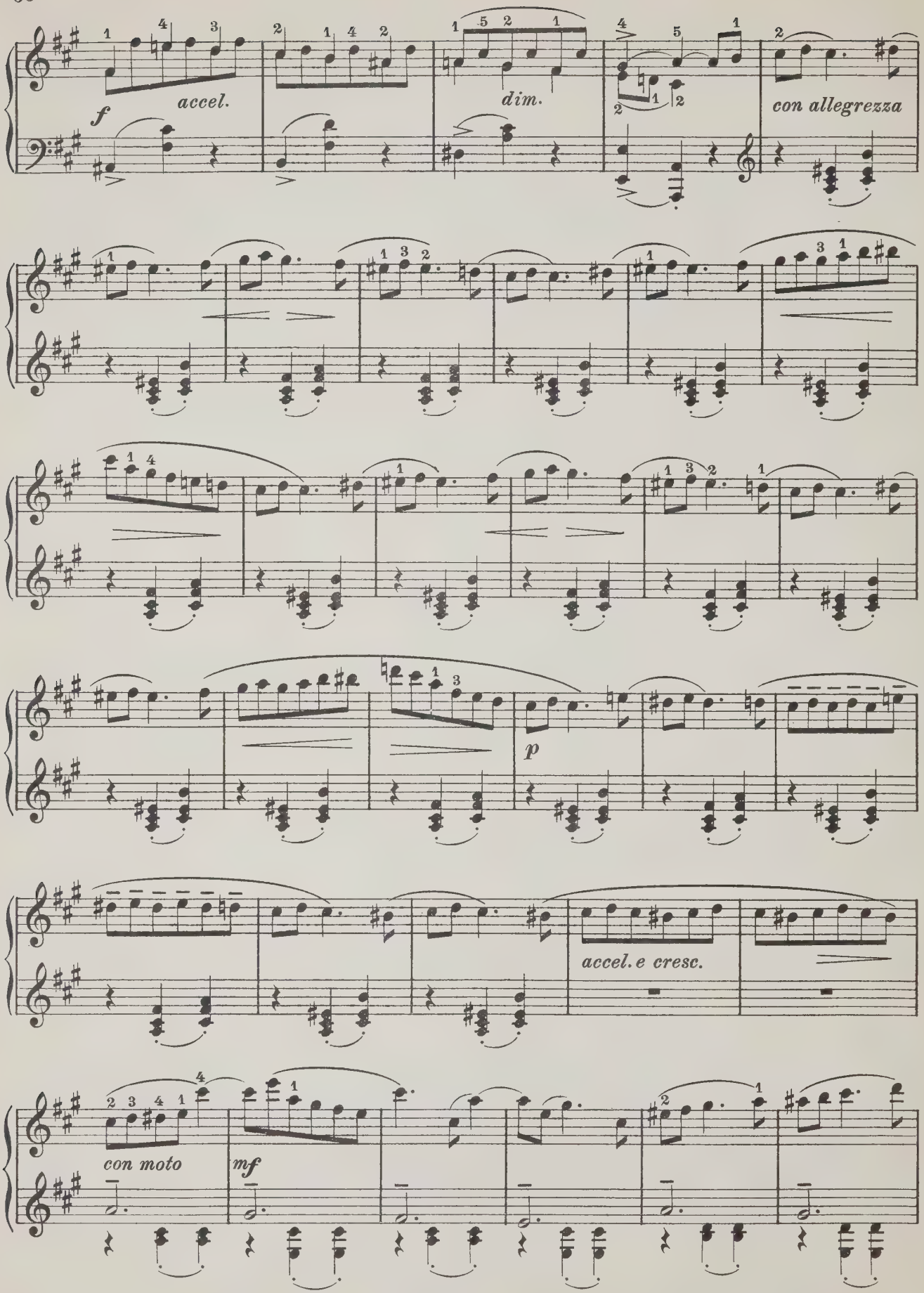
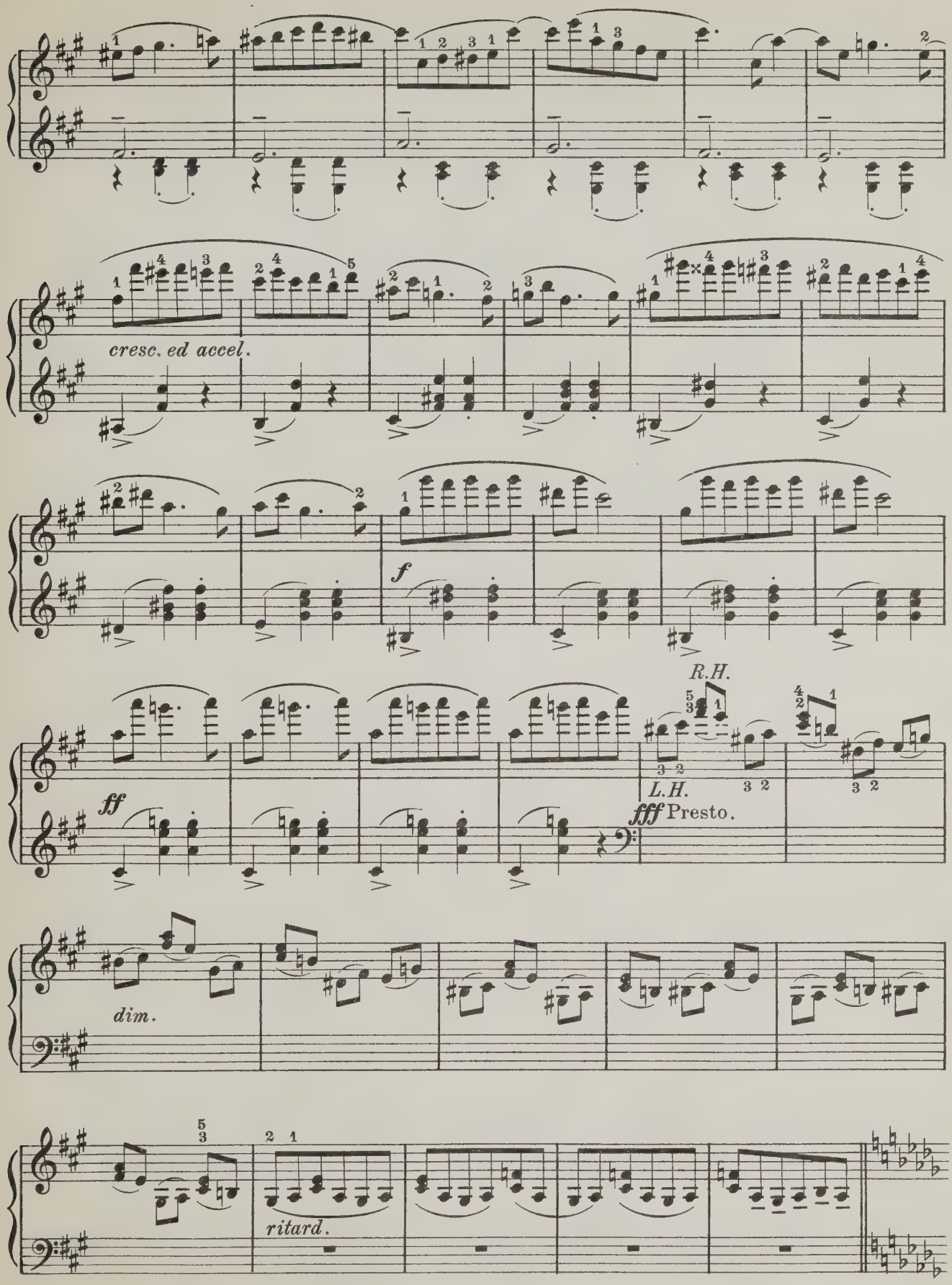
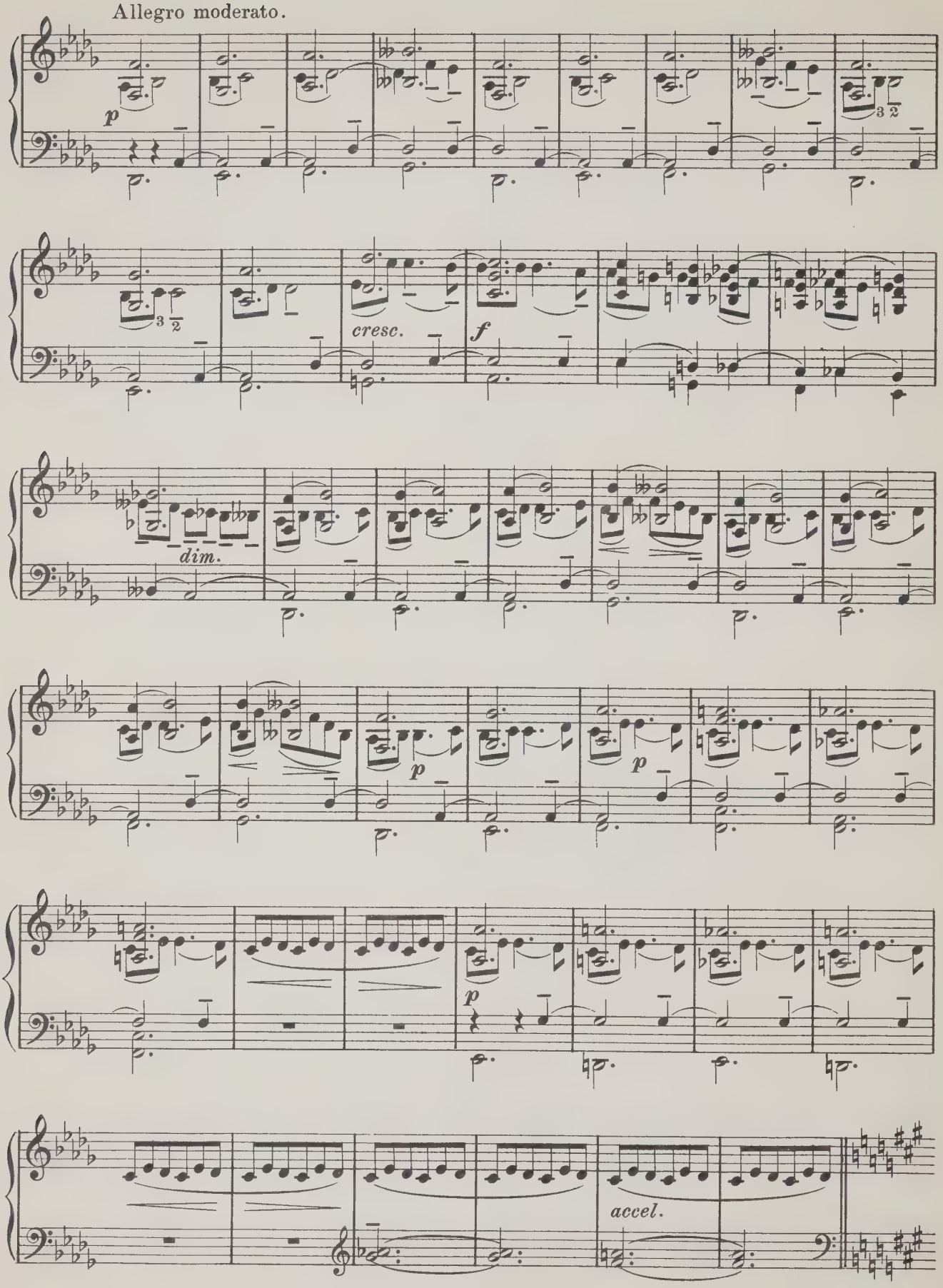
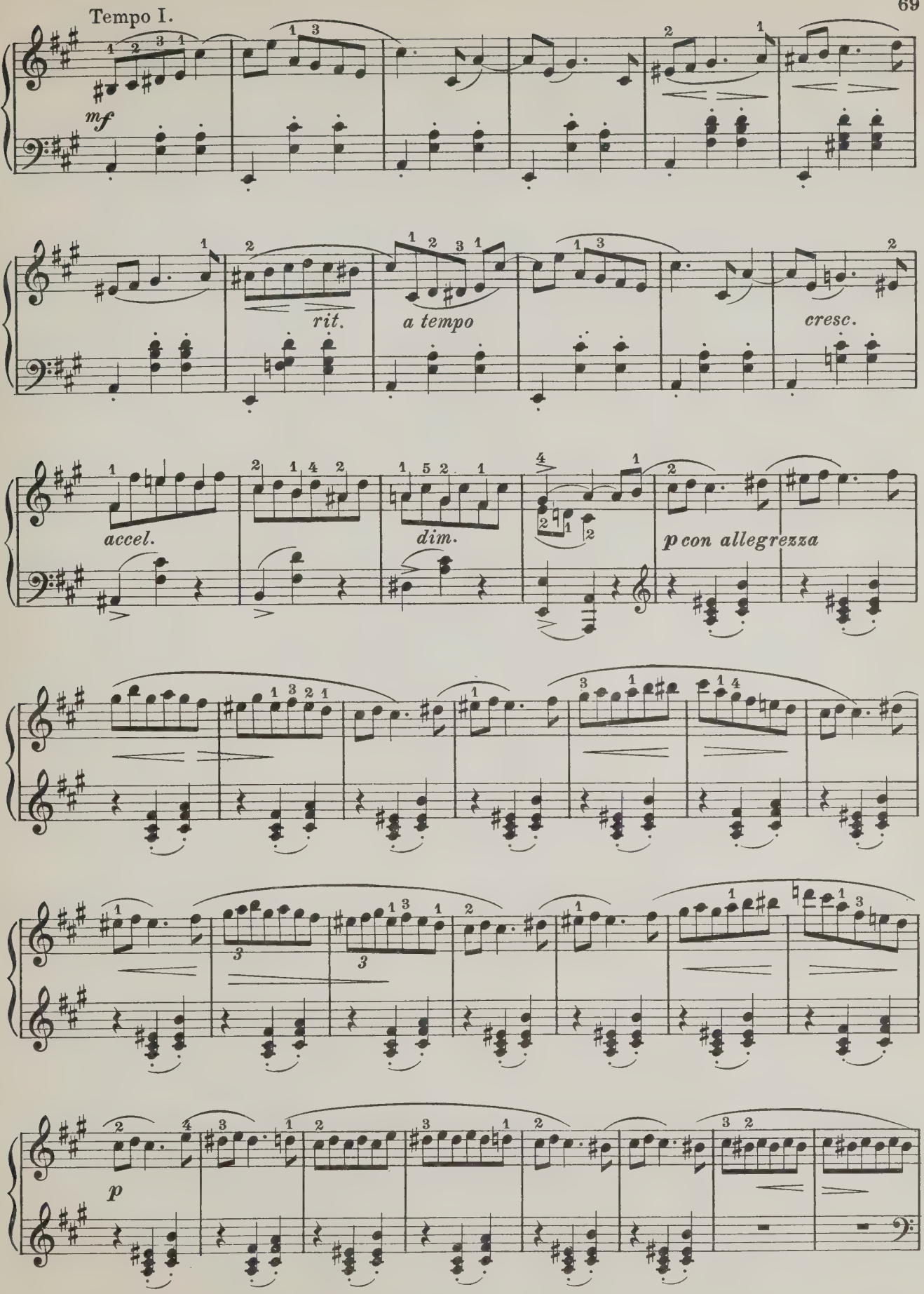
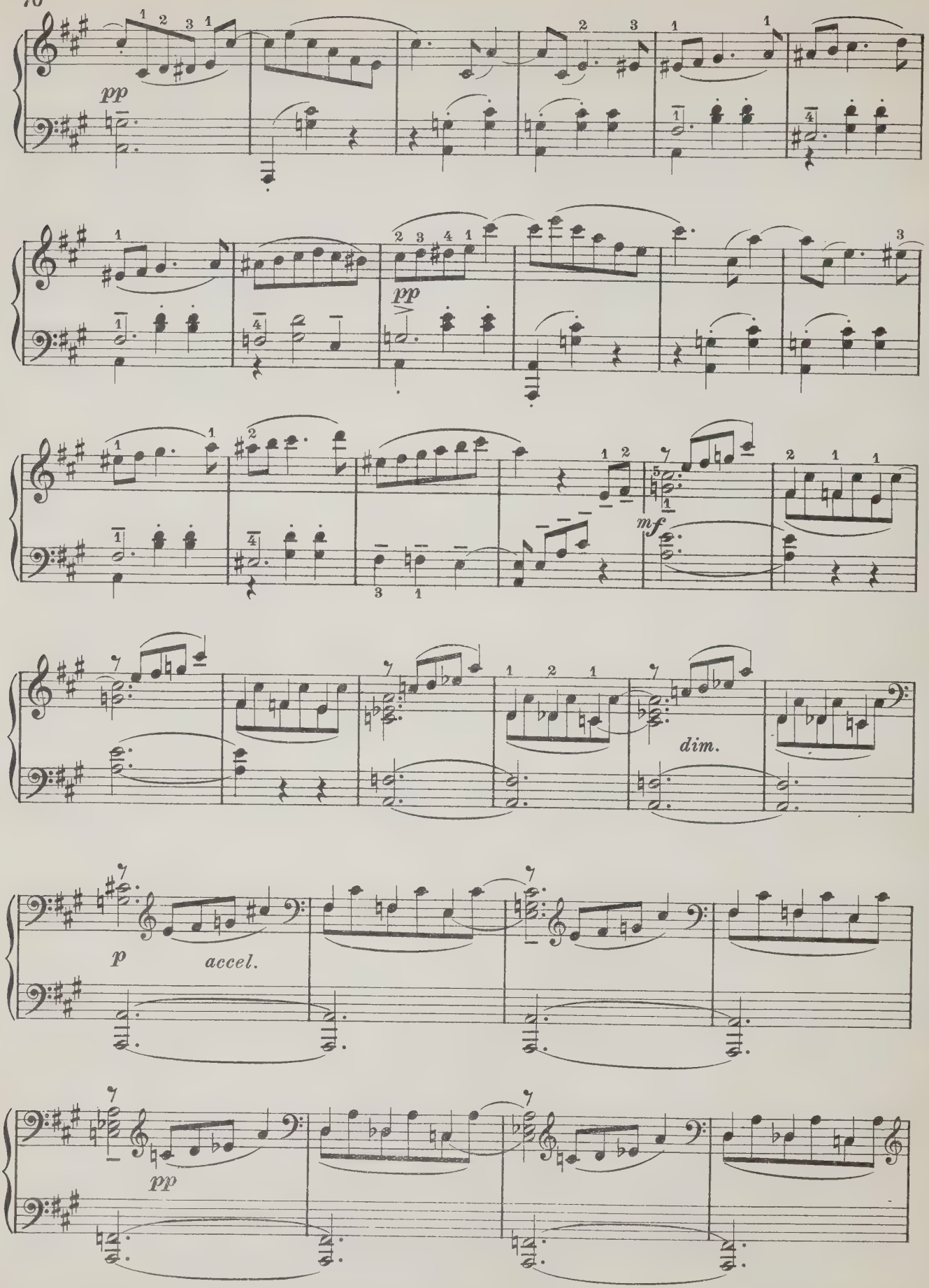
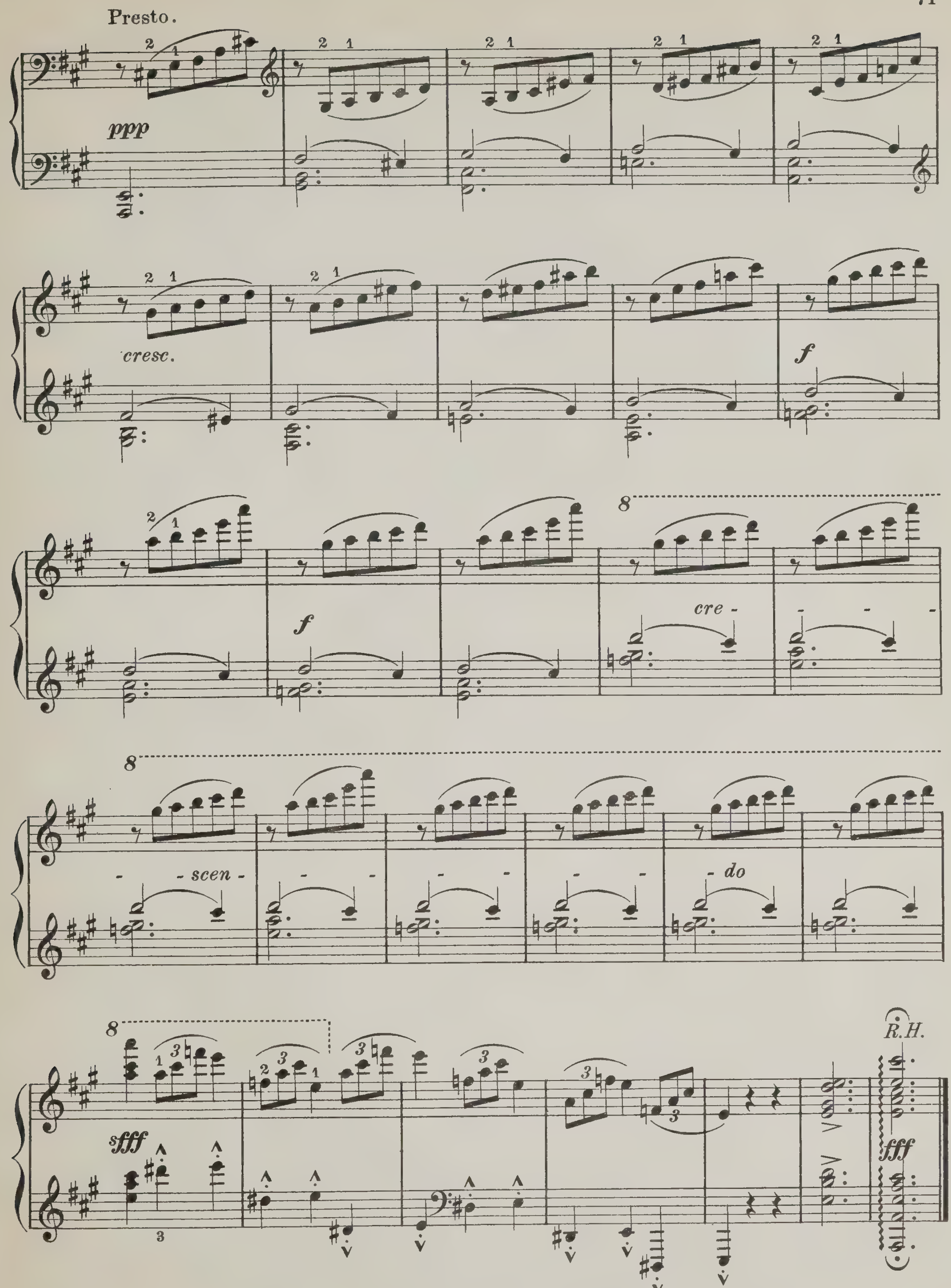

f
accel.
dim.
con allegrezza
p
accel. e cresc.
con moto
mf


cresc. ed accel.
f
ff
R.H.
L.H.
fff Presto.
dim.
ritard.


Allegro moderato.
p
cresc.
f
dim.
p
p
p
accel.


Tempo I.
mf
rit.
a tempo
cresc.
accel.
dim.
p con allegrezza
p


pp
pp
mf
dim.
p
accel.
pp


Presto.
ppp
cresc.
f
f
8
cre -
- scen -
- do
8
sfff
R.H.
fff

# MASTERPIECES

OF

# RUSSIAN PIANO MUSIC

SELECTED AND EDITED BY

## A. M. HENDERSON

*(Organist to the University of Glasgow).*

**Books I., II. and III., Price Four Shillings each net. By Post 4s. 5d.**

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| Prelude in F Minor, | *Pachulski* | | |

¶ At the present time there is no more interesting group of Piano Composers than the Russian School, for their works possess in a remarkable degree originality, character, freshness of idea and utterance, pianistic charm, and effectiveness for the instrument. The list of Compositions above given shows the representative character of the present selection, the editing of which has been done with infinite care, appreciation, and insight. The book is further enriched by a valuable Preface, in which the course and tendency of the Russian School of Composers is traced and illustrated by biographical notes and portraits. In addition, an instructive and illuminating "Note on the use of the Sustaining Pedal"—a point so vital in the expression of such music—is appended by the Editor.

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